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OLIVER WENDELL HOLMES.

(Obit October 7, 1894.)

He that so often bade us smile,—
What later whim hath bid us weep?
Or was it some new jest, that while
He jested he should fall asleep?

His mirth, we now remember, stood
Next neighbor always to regret.
Responding to his merriest mood,
We often found our lashes wet.

With courtly quip, and kindly scoff,
And laughter never long or loud,
His fun was not the common stuff,
His fancy fooled not for the crowd;

But, Humor's mild aristocrat,
He bowed him through these busy days,
Half wondering what the world was at,
And shrewdly smoothing it with praise.

And now he lives but in his page,
Where wit and wisdom are comprised,—
The gentlest breeding of the age
Most graciously epitomized.

CHARLES G. D. ROBERTS.

THE ITALIAN NOVEL OF THE YEAR.

One of the foremost books of the year in Italy, and certainly the foremost novel, has been Girolamo Rovetta's "La Baraonda." Signor Rovetta has been held, for some time, to be one of the cleverest of the Verists; but he has done nothing which has met with the amount of attention bestowed on "La Baraonda." There are particular reasons for this. The novel is entertaining as literature, but it is also striking as an epitome of the precise social, political, and moral crisis through which Italy is now passing. One may go further, and say that Signor Rovetta's book gives the measure of a crisis in the evolution of the whole Latin race—a crisis than which it has known none more serious. This means much; and it explains the mark which the book has made, and the fact that thoughtful minds should have occupied themselves so much with it.

"Baraonda" is an untranslatable word. It is nearer in meaning to the French "Débâcle" than to any work that we have in English. It signifies a crumbling to pieces, a going down, a breaking up, a foundering. The main *motif* of Signor Rovetta's novel is the career of one Cantisirena, formerly friend and associate of Giuseppe Garibaldi in the liberation of Italy, and now become, by a gradual

descent through devious ways, a bombastic, mellifluous, tireless, and an utterly unscrupulous promoter of bubble companies. This character is a type, a creation. It is drawn with a masterly hand. Cantasirena has a niece, who has beauty and a voice, and whose moral sense is about what might be expected from the precepts and practices current in the household where she has been brought up, where friends under one pretext or another are dexterously relieved of ten-franc notes to pay waiting cabs. Acquaintances and strangers are manipulated for loans that are never paid back, and the air is perpetually filled either with the infuriated denunciations of ancient dupes, or the orotund discourses of the great Canasirena drawing new ones into the nets of countless associations and societies that spring into being, fully organized, from hour to hour, in his fertile brain. The niece succeeds in marrying the Duke of Casalbara, an elderly *viveur*, but the possessor of an ancient name and of untarnished reputation and honor. The end is to be expected. The "Zio Matteo" uses the Casalbara influence to float a wild-cat scheme on a gigantic scale, the government lends its support, and we have the whole tragi-comedy of the Panama scandals, and of the Giolitti and Banca Romana infamies, unrolled before us.

Signor Rovetta wastes no time in pointing morals; but he goes his way, and says his say, with a cynical frankness that drives the nail in to the head. The book must indeed be a sad one to that generation of Italians who, high hopes and lofty enthusiasms burning in their souls, gathered about the noble spirits that fought with their blood, and toiled with their brain, for a United Italy. Where is the pure and ardent patriotism, where is the devotion to the most unselfish ideals, of Mazzini, Garibaldi, Cavour? What has become of these things, through which Italy was united, in the Italy of to-day? Signor Rovetta has allowed them to survive in one character of his latest book, that of the old soldier who, having lost his leg in the Garibaldian wars, now stumps it on a wooden one, but whose faith has never dimmed; who lives on in the service of the unspeakable rascal and charlatan Cantasirena, in candid ignorance and innocence of all that passes beneath his eyes, still ingenuously and heroically glazing in that great past ware of exalted patriotism, which to Cantasirena is a magniloquent catch-word to entice victims mad with the desire to get rich, and faithfully, from the bottom of his honest heart, crying "Viva l'Italia!" in response to that individual's sonorous harangues. One grows fond of the old soldier. What has been debased into a cloak for every humbuggery and corruption in others is still a great and disinterested sentiment to his simple soul. He alone purifies a little the atmosphere in which Signor Rovetta's knaves and fools and dupes and tricksters move and have their vulgar and sordid being.

It has been said that "La Baraonda" derives its value from the accuracy with which it has caught the social, economical, and political phase through

which modern Italy is now passing; through which, in a wider sense, the whole Latin race is now passing. No one who has studied the two countries can fail to have been struck with the similarity of social phenomena there occurring. The Panama and Giolitti scandals did not come so near together for nothing. They are symptoms of deep-lying causes. The pressure of the new industrial conditions, the money-fever that has spread over the world with the enormous extension that commercial enterprise has taken on, are having an effect upon the Latin peoples which presents some very curious aspects. It may be said, roughly generalizing a very complex consensus of phenomena, that money—looked upon in the position which it has and as the power which it is in modern life—and the Latin genius, are incompatible entities. Modern industrialism, in its essence, tends to create material needs in the individual, that it may supply them. That is its whole process. The race which develops these needs in the greatest number, and is most dependent upon their gratification, is the Anglo-Saxon. The uses to which the Englishman, left entirely to himself, puts wealth, and the uses to which the Italian, or Frenchman, also quite uninfluenced, would naturally put it, are different from the root up. The conception of luxury, in the Latin race, has never been separated from æsthetic conceptions. Money has meant art, in some form or other; in different words, it has the satisfaction of a certain inborn desire for that sort of grace-harmony in the surroundings which affects the spirit rather than the flesh. There is no denying that we of the English-speaking race are more materialistic. Money means, to us, before it means anything else, bodily comforts: the comforts under the guarding shield of which all the natural processes of sleep, digestion, etc., go on most easily and perfectly. Perhaps it has not been sufficiently considered how ethically dangerous such a view of comfort might become, if pushed to the extreme. However this may be, it has certainly acted, so far, upon the races with whom it is not indigenous as a very perilous dissolvent and disintegrator.

Exacting in the æsthetic direction, the Latin peoples have hitherto been content with comparatively little materially. But now that the rage for material possessions has infected them, their more sensitively-responsive nervous organization has been led to exaggerate the desire into a sort of frenzy. They are not moving along a line natural to them, and they have lost their balance.

There never was a sadder, a more ignominious, collapse of great dreams, noble ideals, than that which within this generation has befallen Italy. Its tottering financial condition has aided the causes just outlined to give impetus to a speculative mania that invades, in some shape, all classes of society. Bearers of historic names who formerly would have supported reduced circumstances in dignified retirement, secure in their station, and disdainful of advantages of the sort that any parvenu possessed of

gold could purchase, now parting clandestinely with the treasures of priceless family collections to make a figure in the general display; ministers lending the prestige of their official station to float rotten financial enterprises; these are characters that many French and Italian novelists have rendered familiar to us. In "La Baraonda" we see how the "little folk" rush in likewise, how they invest their savings feverishly in any scheme whatever, regardless of consequences.

It has been said that this is a sad book. It is certainly one that awakens thought, and gives rise to many questions. What is the outcome of this crisis to be to Italy, to the Latin race in general? Are we confronting one of those social cataclysms in which a race literally, so far as national cohesiveness is concerned, crumbles away in the shock of contact with another race capable of adapting itself more easily and completely to the conditions of existence of the moment? Or will there be processes of adjustment, the great agility and suppleness of the Latin genius enabling it to take from the new conditions what it can digest, and to reject the rest? No cultivated reader will lay down "La Baraonda," with its keen observation, its photographic characterization, without the sensation that it defines a critical situation, and is quite worthy of giving pause to the student of social manifestations.

ALINE GORREN.

THE DECADENCE OF A SCHOLAR.

I.

At the seventh unsuccessful application for a position, Thomson lost heart. Professorships were no longer plums, ready to fall into the hands of him who had most conscientiously prepared himself. The fact was plain that since Thomson's departure for those subsequent hard years of study in Germany, conditions had arisen in his own country which involved a political idea. Public sentiment was against scepticism in any form; it was not enough that one should be a quietist in his worship of unusual and Utopian theories: he must give assurance that his study ran resolutely into the channel of popular and conservative thought. In short, without any will of one's own, truth, to be popular, must coincide with the dominant belief.

Thomson knew that the truth for which he had labored was of no kin to the ideas in vogue. At first, this consciousness rather amused than troubled him. Recollections of German lecture-rooms were fresh, in whose atmosphere of catholicity and unbiased the contraries of these qualities of mind were unrealities, hardly to be taken seriously. As time gradually opened to him the order of things in his native land, what he had at first termed provincial began to assume the royal value of sovereignty. The people, the popular will, above all the popular level, were factors which had had small place in his

scientific vigils. German imperialism had lent its authority to her learned men of the universities. As in France, and to a less degree in England, Thomson had followed others of his kind into unquestioning allegiance to authorities of the book.

Here, all was changed. There seemed to be no authorities. Clear and independent conceptions—the scientific point of view—had been allowed a brief utterance, only to be silenced by ridicule and misappreciation. When Thomson left for Germany five years before, the light shone bright ahead. He remembered standing, outward bound, on the prow of the great liner, the spray stinging his face as the Titanic iron wedge rose and ploughed into the sea. A break in the clouds let down the imprisoned silver light to flood the horizon. "Is it not," he thought, "pure science—clear truth, that needs no guardian or embellishment—which is to bring light to my land, where war has been, and ignorance, and all uncharitableness?" There could be no doubt. He would return with some message from wise and sober Germany.

What a child-like dream! Politics recked not of truth or sobriety. The last letter from an educational Power, announcing Thomson's unfitness for the position, contained these words: "Whilst I have no doubt of your ability to lecture along certain lines, the question of opinion, of political *timbre*, is of more importance to us than adroitness in special work. Indeed, I take the liberty of an older man, in advising you (who have your work to do here) that the people care very little for German training in your subject. Whether the fact is to be deplored or not, such training is rather a hindrance than a help to your influence and advancement."

The friendship of the letter was unmistakable. Equally so was the tide in Thomson's affairs which bore him mute and helpless from his moorings. His old enemy, Popularity, met him at every turn, and he read in the kindly letter from the President a reflection of popular desire.

At this scattering of Thomson's forces, he felt himself bound to lay hands on something that was fast in general esteem. As our ablest critic has said, "Philistia has its æsthetic rituals and pageantry"; and Thomson was drawn to them. Already the special workers, his old colleagues, seemed high priests of Phariseism, and the careful cultures of remote and independent inquiry took on the form of curious exotics. His contributions to print appeared to belong to the poetry of science rather than to actual life. Then came the corollary, biting and poisonous to his self-esteem: that truth, for which he had renounced the world, and which was to make him free, lacked the first quality of truth—universal application.

Doubt is a tragedy with some men; it was with Thomson. Fast upon his years of firm resolve, of puritan training, of simple and reverent life, there crowded brutal moments of vulgarity. His friends made money. An old acquaintance, who never worried over truth or untruth, was high in political

life. His good-natured condescension to Thomson had indeed caused the first serious conflict of ideas in the brain of the careful student. Whether right or wrong, this man, whom Thomson had been wont to regard with little respect, had influence and power. He represented thousands of human beings. Thomson felt that his own *clientele* could be spelled by a capital Ego, or at best by a few others like himself. Herein lay the tragedy; for he was human, and selfishness to him was inhuman.

It was at this point that he lost heart. "After all," he said to his old university chum, "can a man rise higher than his source?" and quickly denying the affirmation of his friend, "John Tyndall was sure of a response somewhere when he played the seer in his essay 'On the Scientific Use of the Imagination.' Is there in all the land a want represented by this work of mine? The source of power—desire—is in myself alone; that of the politician is the desires of others. I cannot rid myself of the idea that the men who have stayed at home, even those of no training, as we say, know people, grasp these human conditions, are better men for the place, than you or I."

"It is for us to create new wants," said his friend.

"I am not so certain of that. A man should be the product of his time, and the days of the seer are numbered."

II.

A year went round, and the period of opportunity again arrived. It seemed to Thomson that the twelve months had been worse than lost: he had not stood still, but had gone backward. Upon his table lay a pile of rejected MSS. and unapplauded addresses. Science was indeed a stern mistress. The boy who used to blacken his boots rode by on a spirited horse. There were cards announcing the marriage of the Politician and the girl upon whom Thomson had been dependent for an occasional word of good cheer. In the morning's mail there was a letter from an old friend of his father's. "I have watched," the letter ran, "your career with interest and some anxiety, knowing full well that prolonged study abroad would tend to unfit you for the practical work ahead. Your habits of quiet study and reserve, your intense application to the hidden labor of the lamp, are un-American and unpopular. There may come a time when our civilization will demand such sacrifices. To-day, however, it is the man who knows—not so much, maybe—and who wears his knowledge broadly and with a smile, that finds his place and audience. Close your books; go out among men; meet the politicians, noting how they toil and spin—and flourish. Above all, do not take yourself so seriously. Your theories may be true enough; but only a sense of humor can save you from too quixotic a service to them. . . . Let me say to you, in closing, that sooner or later a man must meet the people on their own terms. He must be of actual use to some community if he ask for its support."

Thomson groaned. "I pledged my word in Germany that I would teach nothing that I did not believe to be the truth; and now, with Pilate, must I ask, 'What is truth?'"

The bell rang, and a telegram was brought in. Thomson read: "The professorship in — College is vacant. Cultivate Wilcox and you may get it." Signed by his own friend.

Wilcox was the Politician whose marriage was announced. He was not only a financial patron of the college; he was a director of its policy, which was narrow and closely sectarian.

How great was Thomson's fall when he did eventually "cultivate" this man, obtain the position, and sink by slow degrees to the level of his environment! He has been heard to say that as a people we were nearer truth in Jefferson's day than in the present year of grace. Whatever may be argued in Thomson's behalf, his decadence is now complete. He is a *laudator temporis acti*.

W. P. REEVES.

LOUIS PASTEUR.

Louis Pasteur was born December 22, 1822, at Dôle, and died September 28, 1895, in his suburban home near Paris. His death, which was not unexpected, came as the result of an apoplectic stroke, and was painless. He was not, like Huxley, Tyndall, and Helmholtz—to name the greatest men whom science has lost of late—a writer of books that were known to the general public; but his scientific work was widely familiar, and popular report can hardly have over-estimated its value to mankind. We think of him first and foremost as a bacteriologist, and his studies of such subjects as the silkworm disease, anthrax, fowl cholera, and rabies, have proved immensely fruitful in practical results. Huxley's statement that the discoveries of Pasteur had more than made up to the French people the five milliards of the war indemnity is probably well within the truth. And of even greater significance is the fact that, thanks to his efforts, hydrophobia has been robbed of its terrors, and added to the rapidly growing list of human diseases that are amenable to treatment. He ranks among the greatest benefactors of mankind known to all history, and it will not be easy to do adequate honor to his memory.

COMMUNICATIONS.

CRIME IN PROHIBITION STATES.

(To the Editor of THE DIAL.)

Professor Frederick Starr, in his review of Hayercraft's "Darwinism and Race Progress" in THE DIAL, gives circulation to some statements that can, I think, be safely challenged. When he says that "In Maine we find insanity, pauperism, crime, on the increase at an

abnormally large rate," he gives sanction to an untruth, if we can believe the statements of representative men of that State. Such assertions have often been made by the enemies of prohibition, without any warrant from official and authorized sources.

Professor Starr also makes a quotation to the effect that in Kansas "there were more prisoners in its penitentiary and county jails, in proportion to population, in 1890 than there were in 1880," with the inference that prohibition had caused an increase of crime. As a resident of Kansas during the years mentioned, and until within the past two years, and having some knowledge of the facts, I ask for proof of what I believe is a falsehood. The warden of the penitentiary of Kansas reported in 1890 almost the same number of convicts in the penitentiary as there were in 1882, the year prohibition took effect; although the population of the State had increased some half a million. I have not the official figures as to the inmates of county jails, but I believe they will show the untruthfulness of the statement "that Kansas has a larger ratio of prisoners to population than its neighboring States." It seems remarkable that so intelligent a people as the residents of Maine and Kansas and Iowa should advocate a policy that increases crime and vice.

I would not have felt like noticing these statements, had not Professor Starr said that the book under review "contains far too much of good hard common sense" to "meet an enthusiastic reception." If its statements on other questions are as unreliable as those on prohibition, it is unworthy of the notice of honest people.

D. C. MILNER.

Chicago, Sept. 13, 1895.

[The authorities quoted or used by Mr. Haycraft appear to be two — Rathbone and Fanshawe's "Liquor Legislation in the United States and Canada," and the United States Census of 1880 and 1890. I have assumed the accuracy of quotation and figures, and have not compared our author with the original authorities. After showing from insane asylum statistics that insanity in Maine is not notably decreasing, Mr. Haycraft presents Census figures showing an abnormal increase in the prison population of that State. The statement Mr. Milner objects to in reference to Kansas is based upon the Census figures, and ends as follows: "Of all the neighboring States, Kansas had in 1890 absolutely the largest ratio of prisoners to population." If Mr. Milner can show that the Census is inaccurate, or that Mr. Haycraft has used it wrongly, he has a good case. In this country we constantly depend upon the Census for comparisons, and must forgive a British writer who does the same. I have not looked up the figures, because the statements appear to me to be reasonable. By prohibiting the sale of strong drink, the drunkard is not made over. It is very doubtful if the man who would be a sot in Illinois is likely to be a good citizen in Iowa. No one deplores the use of liquor or the crimes done under its influence more than myself. But the would-be-drunkard is the same weak, unstable, viciously-inclined creature in Kansas that he would be in Texas, and probably full as harmful. — THE REVIEWER.]

A CORRECTION FROM PROFESSOR NORTON.

(To the Editor of THE DIAL.)

In the report of my address at Ashfield from which you copied some words into your issue of Sept. 16, there was an error which I should be glad to have corrected. I did not say, "We have a very imperfect system of popular education," but "We have a very imperfect system of popular instruction." My point was to make a wide distinction between education and instruction. So long as the speech was having a mere ephemeral existence in the daily newspapers, it did not seem worth while to make the correction; but now that you have cited the passage in THE DIAL, and, so doing, given to it a chance of longer life, the correction seems needed.

CHARLES ELIOT NORTON.

Ashfield, Mass., Sept. 20, 1895.

THE CRAZE FOR WRONG SPELLING.

(To the Editor of THE DIAL.)

At different times I have noticed in the newspapers poems of good quality, marred only by the fault of bad spelling, intentional bad spelling. In a recent specimen that I have examined, nearly every line contains misspelled words. The syntax from first to last is faultless, with the exception of the omission of words necessary to the sense, which are left to be understood; and this is allowable. The wrong spelling appears to be intended to represent vulgar pronunciation; the writer, strangely enough, seeming to believe that these faults in some way add to the value or the interest of his work, but how or why will never be known to anyone but himself.

Of course, when to wrong spelling and vulgar pronunciation are added "slum" English expressions, and ignorant grammatical distortions of any kind, the evil becomes so much the more grievous. There is no conceivable temptation that can justify the use of orthoëpie, orthographic, or syntactical irregularities, unless it be a desire for picturesqueness—such, for instance, as is found in the Scottish dialect, or the dialect which Tennyson musically portrays; and perhaps in poems intended to hold up to ridicule brother villains other than versifiers — the versifier being sufficiently damned by his own act. The common American half-dialect which is found in most of these poems is altogether unpicturesque and unbeautiful; and no attempt to make poetry of it has ever resulted in anything but disaster. Dialect poems are, of course, sometimes so good as to be still good, though defaced in this manner; as are some of the pieces of the well-meaning James Whitcomb Riley, at present the chief offender, and, strange to say, a poet of considerable strength, who has hosts of misguided imitators, weak, weaker, and weakest. If wisdom is to be drawn from the mind of a humble man, may not humble good English well be put into his mouth to make his words respectable too?

Our English language is so simple that no one who can read is excusable if he utter grammatical absurdities every time he opens his mouth; and, it is needless to say, his words ought never to be repeated if he do.

Many a good poet would redeem himself, and many a grievous one greatly mitigate himself, by spelling rightly. They should respect the English language, not degrade and deface it.

WILLIAM WANLESS ANDERSON.

Velasco, Texas, Sept. 23, 1895.

The New Books.

MORE FITZGERALD LETTERS.*

Little need be said in the way of general praise or characterization of the sprightly little volume of "Letters of Edward FitzGerald to Fanny Kemble." The premier translator is always admirable, whether in verse or prose, and his good wine needs no bush. The letters, ranging chronologically from the middle of 1871 to within three weeks of the writer's death in 1883, form a nearly continuous series; and, except a few of the later ones already printed in the "Letters and Literary Remains," they will be new to most American readers. Perhaps the best of the book, as of its monumental predecessor, is the constant suggestion of a singularly engaging personality—a sort of happy mean, as one may guess, between the recluse Gray and Mr. Rickman, Charles Lamb's famous "pleasant hand." Like Elia's friend, Mr. FitzGerald was "hugely literate," without conceit of scholarship; "up to anything," without the pitiful assumption of aloofness from current pursuits and interests. Mrs. Kemble was a congenial spirit and his life-long friend; and he chats with her unreservedly of his daily doings, his reading, his friends, his literary and other likes and dislikes—the latter never very violent, for "dear old Fitz," as his familiars called him, was anything but a good hater. Like his prime favorite Mme. de Sévigné (who, he says somewhere, "with Crabbe and John Wesley seem to be my great hobbies"), he gives his pen the loose rein; and, indeed, one detects in his style an echo, sometimes playfully deliberate, of the fluent stream of alternate sense and sportiveness, depth and badinage, that marks the epistles of the incomparable mistress of the "Rochers." It is in a letter of 1875 that we find him first occupied with Mme. de Sévigné. "I should like," he says, "to send you a Bouquet of Extracts"; and a year later he runs on, quite in the Sévigné manner:

"*Ho! parlons d'autres choses ma Fille,*" as my dear Sévigné says. She now occupies Montaigne's place in my room: well—worthily: she herself a lover of Montaigne, and with a spice of his free thought and speech in her. I am sometimes vexed I never made her acquaintance till last year: but perhaps it was as well to have such an acquaintance reserved for one's latter years. The fine Creature! much more alive to me than

* LETTERS OF EDWARD FITZGERALD TO FANNY KEMBLE, 1871-1883. Edited by William Aldis Wright. New York: Macmillan & Co.

most friends—I should like to see her 'Rochers' in Brittany."

The letters are freely sprinkled with literary and personal allusions—little asides mostly, thrown in haphazard amid the general stream of chat. An interesting series of references to Carlyle, or rather to his unexpectedly outspoken biographer, may be quoted without comment. Shortly after Carlyle's death, Mr. FitzGerald writes:

"I was touched with the account of Carlyle's simple Obsequies among his own Kinsfolk, in the place of his Birth—it was fine of him to settle that so it should be. I am glad that Mr. Froude is charged with his Biography: a Gentleman, as well as a Scholar and 'Writer of Books,' who will know what to leave unsaid as well as what to say."

In a letter of the following month, we read:

"You have, I suppose, the Carlyle Reminiscences: of which I will say nothing except that, much as we outsiders gain by them, I think that, on the whole, they had better have been kept unpublished—for some while at least. As also thinks Carlyle's Niece, who is surprised that Mr. Froude, whom her Uncle trusted above all men for the gift of Reticence, should have been in so much hurry to publish what was left to his Judgment to publish or no."

The Biography is more favorably judged:

"The Carlyle 'Reminiscences' had long indisposed me from taking up the Biography. But when I began, and as I went on with that, I found it one of the most interesting of Books: and the result is that I not only admire and respect Carlyle more than ever I did: but even love him, which I never thought of before. . . . His indifference to her [Mrs. Carlyle's] sufferings seems to me rather because of Blindness than Neglect; and I think his Biographer has been even a little too hard upon him on the score of Selfish disregard of her. Indeed, Mr. Norton (of Cambridge) wrote to me that he looked on Froude as something of an Iago toward his hero in respect of all he had done for him. The publication of the Reminiscences is indeed a mystery to me: for I should have thought that, even in a mercantile point of view, it would indispose others, as me it did, to the Biography. But Iago must have bungled in his work so far as I, for one, am concerned, if the result is such as I find it—or unless I am very obtuse indeed. So I tell Mr. Norton, who is about to edit Carlyle's Letters to Emerson, and whom I should not like to see going to his work with such an 'Animus' toward his Fellow-Editor."

The month following, Mr. FitzGerald continues:

"Yes; you must read Froude's Carlyle above all things, and tell me if you do not feel as I do about it. Professor Norton persists in it that I am proof against Froude's invidious insinuations simply because of my having known Carlyle. But how is it that I did not know, that Carlyle was so good, grand, and even lovable, till I read the Letters which Froude now edits? I regret that I did not know what the Book tells us while Carlyle was alive; that I might have loved him as well as admired him. But Carlyle never spoke of himself in that way: I never heard him advert to his

Works and Fame, except one day he happened to mention 'About the time when Men began to talk of me.'

Touching the Carlyle-Emerson Letters, Mr. FitzGerald says:

"Professor Norton had sent me his Carlyle-Emerson Correspondence, which we [himself and Mr. Aldis Wright] conned over together, and liked well on either side. Carlyle should not have said (and still less Norton printed!) that Tennyson was a 'gloomy' Soul, nor Thackeray 'of inordinate appetite,' neither of which sayings is true: nor written of Lord Houghton as a 'Robin Redbreast' of a man. I shall wait very patiently till Mudie sends me Jane Carlyle — where I am told there is a word of not unkindly toleration of me; which, if one be named at all, one may be thankful for."

Among the American authors alluded to here and there in the letters is Mr. Lowell — who "may do," thinks the writer, "for English authors something as Ste. Beuve has done for the French." *Apropos* of Mr. Leslie Stephen's "Hours in a Library," Mr. FitzGerald says:

"Another book of the kind — Lowell's 'Among my Books' — is excellent also: perhaps with more *Genius* than Stephen; but on the other hand not so temperate, judicious, or scholarly in taste."

Mr. FitzGerald is always refreshingly frank as to his own (sometimes a little whimsical) literary preferences. After bestowing a page of praise on a little street song, "*Le Bon Pasteur*," which he once heard sung in Paris to a barrel-organ accompaniment, and which he confesses "touched me more than any of Béranger's most beautiful things," he goes on to say:

"I have been trying again at another Great Artist's work which I never could care for at all, Goethe's *Faust*, in Hayward's Prose Translation. Hayward quotes from Goethe himself, that, though of course much of a Poem must evaporate in a Prose Translation, yet the Essence must remain. Well; I distinguish as little of that Essential Poetry in the *Faust* now as when I first read it — longer ago than '*Le Bon Pasteur*,' and in other subsequent attempts. I was tempted to think this was some Defect — great Defect — in myself: but a note at the end of the Volume informs me that a much greater Wit than I was in the same plight — even Coleridge. . . . I find a great want of Invention and Imagination both in the Events and Characters."

A comparison more flattering to Béranger than the one above noted is made in a previous letter. On the question whether the French *chansonnier* or Burns were the "Greater Genius," the writer concludes:

"I can't say; but with all my Admiration for about a Score of the Frenchman's almost perfect Songs, I would give all of them up for a Score of Burns's Couplets, Stanzas, or single Lines scattered among those quite imperfect Lyrics of his. Béranger, no doubt, was *The Artist*; which still is not the highest Genius — witness Shakespeare, Dante, Æschylus, Calderon, to the

contrary. Burns assuredly had more *Passion* than the Frenchman; which is not *Genius* either, but a great Part of the Lyric Poet still. What Béranger might have been, if born and bred among Banks, Braes, and Mountains, I cannot tell: Burns had that advantage over him. And then Highland Mary to love, amid the heather, as compared to Lise the Grisette in a Parisian suburb! . . . Some thirty years ago A. Tennyson went over Burns's Ground in Dumfries. When he was one day by Doon-side — 'I can't tell how it was, Fitz, but I fell into a Passion of Tears' — and A. T. not given to the melting mood at all."

The writer's love of fun peeps out pleasantly in most of the letters. An amusing personage, the low comedian of the book, one may say, is the small boy employed by Mr. FitzGerald (his own eyesight failing) as "reader." This literary character seems to have been retained as a source of mirth rather than of instruction, for we read at the outset:

"Books you see I have nothing to say about. The Boy who came to read to me made such Blundering Work that I was forced to confine him to a Newspaper, where his Blunders were often as entertaining as the Text which he mistook. We had 'hangarues' in the French Assembly, and, on one occasion, 'iron-clad laughter from the Extreme Left.' Once again, at the conclusion of the London news, 'Consolations closed at 91, ex Div.' — and so on."

We shall close our poachings from Mr. FitzGerald with the following story, which is certainly worthy of Dean Hole:

"Scene. — Country Church on Winter's Evening. Congregation, with the Old Hundredth ready for the Parson to give out some Dismissal Words. Good old Parson (not at all meaning rhyme): 'The Light has grown so very dim, I scarce can see to read the Hymn.'"

Congregation, taking it up: to the first half of the Old Hundredth:

'The light has grown so very dim,
I scarce can see to read the Hymn.'

(Pause, as usual: Parson, mildly impatient): 'I did not mean to read a Hymn, I only meant my eyes were dim.'

Congregation, to second part of Old Hundredth:

'I did not mean to read a Hymn;
I only meant my eyes were dim.'

Parson, out of Patience, etc.:

'I did n't mean a Hymn at all, —
I think the Devil's in you all.'

The volume is carefully and thoroughly edited by Mr. William Aldis Wright, who has wisely retained his author's peculiarities, or whimsicalities, of punctuation, spelling, and in the use of capital letters. One slip we note in the indexing — a reference to Sainte-Beuve on page 38 being credited to page 35. Edward FitzGerald ranks easily with the best half-dozen of our later letter-writers; and the reader is not likely to regret anything in the present volume save its brevity.

E. G. J.

OUR SHAKESPEARIAN SCHOLAR.*

In one of the many semi-apocryphal conversations with Continental friends, which are reported by our wandering students on their return home, is the following passage:

The German student to his American friend: But you cannot have Universities in America, for you have no scholars.

(American friend says, feebly, that we have scholars.)

G. S.: But if you have scholars, where are their books? Produce the books, I beg of you, produce the books.

Although the challenge is based upon a conception of scholarship somewhat different from that which obtains generally among us, yet it has a certain sense of its own. Dr. Furness's "Variorum Shakespeare" is one of the works to be produced upon such an occasion, and it is always with a mingling of pleasure and pride that it becomes a duty to chronicle the appearance of one of its volumes—in this case the tenth, containing "A Midsummer Night's Dream." It is not, however, necessary to repeat here the congratulations which American scholars may justly exchange with each new volume of this edition. Everyone knows its general character, the excellence of its scholarship, and the value of its contents.

Each volume of the "Variorum" is a monument to the learning, the devotion, the acumen of the noble army of Shakespearian critics; and also to the childishness, at times, and the pedantry, of at least some of them. We have in this volume of 350 large octavo pages the best of what the critics have said upon "A Midsummer Night's Dream," and also a good deal else. To the Shakespearian student the value of the book is obvious enough; but the intelligent, though general, reader may perhaps be excused if he look somewhat coldly at the unutterable deal of comment to the halfpennyworth of text.† Would it not be more to his purpose to read the play by itself, to enjoy its living beauty, and to let the commentators struggle by themselves over the dry bones? The generous stimulus of soul, the keen delight at the reading of the play, is nowise increased by pausing on every line to consider opinions on a disputed reading or conjectures as to a difficult allusion.

* A NEW VARIORUM EDITION OF SHAKESPEARE. Edited by HERSCHE HOWARD FURNESS. Volume X., A MIDSUMMER NIGHT'S DREAM. Philadelphia: J. B. Lippincott Co.

† This may seem a low estimate of the value of a play of Shakespeare's, but the allusion requires it, and when you can get all the plays for a shilling, two farthings apiece is not so bad a price.

The question is a perennial one; it comes to mind with each new volume of the "Variorum," and, indeed, is practically answered by each,—the question of the value, or perhaps better, the place, of the immense amount of special scholarship which by this time surrounds every play of Shakespeare's and many other masterpieces as well. There is always present in mind the conception, on the one hand, of the lover of literature who reads the plays, and the plays only, for pure delight in them; and on the other hand, of the dryasdust who scents a *crux* in every misprint and indulges in arduous hair-splitting to account for every unimportant trifle. Between the two, Dr. Furness has good right to act as mediator; for he has done as much hard work, and dry work too, as the next man, and he takes as keen a pleasure in the plays, as such, as anyone else.

One matter over which Shakespearian scholarship never wearies, and at which the Shakespearian lover is apt to gird a bit, is that concerning the dates of the plays. On this subject Dr. Furness has already expressed his opinion—at the end of his discussion of the date of "The Tempest," for instance; and in this volume we have it again. In his few words (pp. xx., xxi.) upon the matter, he calls attention to the opinion of those who deem speculations on the subject "of keen interest, and the source of what they think is, in their own case, refined pleasure." Such students, however, he wishes would calmly "ask themselves, what is the chief end of man in reading Shakespeare. I think they would discern that not by the discovery of the dates of these plays is it that fear or compassion, or the sense of humor, is awakened: the clearer vision would enable them, I trust, to separate the chaff from the wheat; and that when, before them, there pass scenes of breathing life, with the hot blood stirring, they would not seek after the date of the play, nor ask Shakespeare how old he was when he wrote it" (p. xx.).

Doubtless everybody would agree with Dr. Furness here, for there certainly is much empty pedantry in many such studies: it seems worth while, however, to look at the matter from a somewhat different point of view. As far as concerns refinement of intellectual pleasure for the individual, there will probably be little question between the man who is reading with delight for the first or the hundredth time "A Midsummer Night's Dream," and the one who is balancing evidence concerning the year the play was written, and therefore on the age of Shakespeare when he wrote it. As a play, it

would doubtless be delightful, if, as it stands now, it had been written by anyone and at any time. But it is by Shakespeare, — a very interesting man, as Mr. Dowden and Mr. Wendell and others have written books to testify. Now these books on the nature of Shakespeare's genius, and the development of it, are well worthy of existence; and, further, they are not only in themselves sources of refined pleasure, but they give us a certain increase of pleasure in reading the plays which is not to be obtained otherwise.* But in order that such books might be possible, it was necessary that a vast amount of guessing, criticizing, comparing, sifting, and theorizing should be done concerning the date of each particular play. It would not be enough that one scholar should study the matter; the attention of many was necessary to secure the highest possible accuracy; there needed many mistakes, many follies even, that the truth might be somewhat assured. A point here, a point there, were perhaps only curious speculations in themselves, but taken altogether the whole made up a fine piece of work, and one well worth the doing. It was hard work, and dry and stupid it seemed to many; but it had to be done, and well done. And it had to be done by many, not merely by such as liked it; it was work to which something was due from every scholar, if only for the honor of the guild; for if left entirely to such as prized it above all other work, it was sure to be done — well, perhaps not entirely as it might have been done.

So, without placing the pleasure to be gained from a study of the dates of Shakespeare's plays on a level with the pleasure to be gained from the plays themselves, we may see that such studies are important and honorable in their way, and indeed indispensable. And something of the same sort may be said as to some of the other directions in which Shakespearean criticism has directed itself: the study of texts, for instance, the study of sources, and of what not else. If it were undone, we should have the plays themselves, and great pleasure should we get from them. But now that the work has been done, the student who has acquainted himself with a bit of it, and kept his head the while, finds the plays the source not

only of the simple appreciation of character and action and feeling, but of a hundred or a thousand new bits of thought and significance. Words and lines which before had no special importance come to be rich with emotion or weighted with meaning; and although on a cursory reading such things may not, do not, intrude themselves on the attention, they are at least sub-consciously present, and give a body, an atmosphere, which would otherwise be missing.

It is, however, known to everyone that there is the temptation to be so carried away by the scholarship that Shakespeare himself becomes but a minor figure. But this is the abuse of what should be rightly used, and the remedy is temperance rather than total abstinence. And it is because anyone may find in this volume of the "Variorum" a good example of the temperate scholarship which is a fine thing, rather than the pedantic abuse of it, that the above remarks have any pertinence here. A variorum edition consists of the notes and criticisms of many scholars; but it is by no means a mere compilation. There is more even to be done than finding industriously and selecting carefully, and more and more as the present edition proceeded have its readers become acquainted with the editor. In the first volumes he was almost concealed behind the fruits of his industry; in the present volume, as in the two or three before it, he takes more frequent occasion to mingle with the criticisms of others the result of his own ripened and seasoned judgment.

Indeed, to the young student, as to the reader who has no desire to be a student at all, the great value of the present volume of the "Variorum" is not so much in exhibiting the net result of Shakespearean scholarship as to "A Midsummer Night's Dream" as in its showing the use to be made of all this work and the temper in which it is to be regarded; and this is something which can hardly be rated too highly.

It is not necessary to point out that Dr. Furness is widely read, learned, industrious, acute, and so on. It may, however, be worth while to remark that he is a critic eminently sane, temperate, appreciative, human, sympathetic. He is always ready with explanation of a difficulty or suggestion of a meaning; but he has little patience with the mole-like burrower whose investigations are so deep that the life and beauty of the world above is lost to him. He patiently records the follies of too-zealous

* I can hardly say, with Dr. Furness, that facts which are "purely biographical" have for me as much relevancy to the plays themselves as has "a chemical analysis of the paper of the Folio or of the ink of the Quarto" (p. xxi.). For my own part, on appreciating its place in Shakespeare's life, I read "Hamlet" with an increase of pleasure which could never be given me by the contemplation of a chemical formula.

theorists, but takes liberty to point out that nobody need be over-persuaded by them. He is careful to call attention to the knowledge which is good enough in itself, but lacks any real connection with the matter in hand. Nor is he so taken up with a sense of the dignity of his position that he cannot indulge himself and his readers in pleasing satire now and then, or lambent humor. In fact, he uses his great learning for his own ends, and by no means allows himself to be abused by it. And as evidence of all this, might be cited from the volume in hand hundreds of examples of editorial comment if there were space for them. We must be content, however, to note merely some of the excellences of Dr. Furness's temper as a scholar, which now he is more willing than formerly to allow his readers to appreciate.

And this, it would appear, is precisely what Dr. Furness should do. It would be a pity, surely, if the first Shakespearian scholar of our country should content himself with a *résumé*, no matter how carefully arranged, of the work of his predecessors. It is very fortunate that with the succeeding volumes of his edition he allows us to see more and more of the scholar himself, and to gain what we may from so excellent an example.

EDWARD E. HALE, JR.

THE ALPS FROM END TO END.*

It is writ in an ancient Hebrew book that on the day of his creation man was bid by his Creator to "replenish the earth and subdue it." This task has now for many ages occupied man's attention, but only of late has he attained any great mastery of nature and any true cosmopolitanism. To-day, for the first time, he feels fairly at home on the earth. He sails every water, he sets foot on every land with confidence. He subdues even the pinnacles of the earth, making of the highest Alps a summer playground, scaling Mount Blanc and even the dread Matterhorn with the same zest with which a schoolboy climbs an apple-tree.

This sportive familiarity of the modern man with great mountains is well exemplified by Sir William Martin Conway, as we learn from his latest book, "The Alps from End to End." Here we have the journal of a three months'

excursion, taking in the whole range of the Alps in their highest peaks, and covering a tramp and climb of one thousand miles, with a record of the ascent of twenty-one mountains and thirty-nine passes. The author strongly advises a long trip of this kind, as giving "a knowledge of the Alps as a range or region of mountains, and not merely as a casual assemblage of crags, affording gymnastic problems," and also as conveying "a truer idea of any mountain region than can be yielded by a number of climbs, radiating from a centre." "When, however, a man has traversed the depths of a mountain region on foot, and climbed a succession of peaks and passes, beholding from each the others that are to come, or those more remotely left behind, he has within him a scale whereby to measure the depth as well as the extent of a view.

Mr. Conway and party started from Turin, June 2, 1894, and soon came to the first Alp, Rocca dell'Abisso, "a trifling hump, but being number one, we wanted to climb it." However, as it commanded the view of a number of forts, they were not allowed this privilege, and so passed on through the verdurous Italian landscape, occasionally stopping for the view.

"We halted often, sitting on the grass amongst green lichen-covered rocks, with rock-walls about us, avalanches booming, and a fresh air stroking our hot faces. Overhead was a blue sky, wherein the heavenly powers were spinning cirrus webs. Falling waters sang to us their eternal mountain song, how that all winter long frost had bound them in prison, but now the sun had come to set them free, and they were off to the sweet fields and bright villages, to Venice and the Sea."

After sundry fortunes and misfortunes of no great consequence, the party came on to the Rutor *névé*, an immense field of glacier snow.

"Seldom have I been in lovelier surroundings than those afforded by the rippled *névé* and the glittering mist. The air was soft. A perfect silence reigned. Nothing in sight had aspect of solidity; we seemed to be in a world of gossamer and fairy webs. Presently there came an indescribable movement and flickering above us, as though our bright chaos were taking form. Vague and changeable shapes trembled into view and disappeared. Low flowing light bands striped the white floor. Wisps of mist danced and eddied around. At last, to our bewildered delight, there spread before us in one long range the whole mass of Mont Blanc and the Grandes Jorasses, a vision of sparkling beauty beheld through a faint veil, which imperceptibly dissolved and disappeared. I halted to gaze on the wondrous panorama, thus astonishingly revealed. Assuredly nowhere else is Mont Blanc better seen than from this Rutor *névé*. No foreground more admirably serves to set off its blue shadowing buttresses and cream-colored domes than the flat white area of this magnificent snow-field."

*THE ALPS FROM END TO END. By Sir William Martin Conway. With 100 full-page illustrations by A. D. M'Cormick. Westminster: Archibald Constable & Co. (Macmillan & Co., New York.)

Shortly after this "celestial vision," they made the first ascent of Mont Blanc for the year 1894. The author's description of the present appearance of the summit is interesting:

"It was just noon when we stood on the top, arriving there all together. The first thing we looked at was not Europe at our feet, but M. Jansen's hut—a dreadful disfigurement. The last time I was here, the surface of the dome was one unbroken curve of snow, aloof from man. Now man has rooted the evidences of his activity deep into the icy mass and strewn its surface with shavings and paper, so frozen down that the storms of the whole year have not sufficed to remove them. I cannot, however, say that we felt any resentment against the hut-builders, for we took shelter behind the observatory from the blasts of the cold gale."

From this summit there was a magnificent panorama; but the clouds were the most fascinating. Mr. Conway is very much alive to the beauty of clouds, regarding them as "every bit as beautiful as mountains," and he has much to say about them in this book. From Mont Blanc Mr. Conway proceeded on through the Bernese Oberland and the Tyrol, and finished his expedition by the ascent of the Ankogel, "the last of the snowy Alps."

Mr. Conway, we note, is not one of those who abuse the mountain railways, which are becoming so common in the Alps. He regards them of distinct use to all, and as having a special value in keeping the crowd to a definite track, which the unconventional traveller can easily avoid. "Every new hill railroad, every recognized lunching-place or Belvedere, becomes a further clamp that yet more irrevocably holds the crowd to its particular and narrow route." On this point, I observe that that excellent traveller Mr. Finck, in a recent letter to "The Nation," is of similar opinion, and he shows also that the railways need not deface the landscape.

There is, on the whole, some sense of disappointment in this book. It chronicles no great feats and no thrilling adventures, as does Mr. Whymper in his "Scrambles among the Alps" or his "Great Andes of the Equator," or as Mr. Conway's own "Climbing in the Korakoram-Himalayas." This volume is too scrappy in contents and in style, and sometimes there is a suspicion of padding. In short, the book is not inevitable enough. It is interesting in parts, but its chief value is as a guide-book supplementary to Baedeker. This value is greatly increased by the last chapter, "so kindly contributed by the Rev. W. A. B. Coolidge, the most learned expert in Alpine topography that has ever lived." The volume sadly lacks a

map, and a glossary of mountaineering terms would be very acceptable to most readers. The work is fully illustrated with drawings by Mr. M'Cormick. These are soft and artistic, and the experienced Alpinist will find them highly interesting and suggestive; but, for the most part, they will be "caviare to the general."

HIRAM M. STANLEY.

THE HISTORY OF ENGLISH POETRY.*

The anticipations awakened when it was announced that Mr. W. J. Courthope was engaged in the preparation of "A History of English Poetry" are now in a measure realized by the publication of the first volume of the work, accompanied by a promise that the remaining volumes shall be forthcoming during the next few years. Such a history, which amounts to a history of our literature in the noblest and most significant of its forms, has long been awaited, and it is probable that no more competent hand for the work than that of Mr. Courthope could be found among living English or American scholars. It is true that he is lacking in equipment for some parts of the work, and particularly for the treatment of the period discussed in this initial volume; but the most versatile student can hardly be expected, in these days of intensive investigation, to do adequate justice to the great subject of our thousand years of poetical history in all of its aspects. To elucidate English poetry, as annalist, philologist, and metrical specialist, as æsthetic critic and philosophical historian, as student of its ethical and political bearings, of its manifold relations to the life of our race,—this is a task not likely to come within the reach of any one man, however great his will and his scholarly devotion. It is not in disparagement, then, but in recognition of the inevitable limitations of the individual, that we must set down Mr. Courthope's work as defective in some of these matters. Mere annalist he does not attempt to be, and he frankly confesses that he is not a philologist. As a metrist, he gives evidence of much special preparation, yet even here he is not always abreast of modern English scholarship. But for the other aspects of the work his equipment is substantial, and he has built upon a broad and deep foundation.

* A HISTORY OF ENGLISH POETRY. By W. J. Courthope, M.A. Volume I. New York: Macmillan & Co.

The underlying principle of Mr. Courthope's treatment of English poetry is found in his conception of the fundamental unity of the subject and of its solidarity with the other phases, artistic, social, and political, of English life. "My aim has been," he says, "to treat poetry as an expression of the imagination, not simply of the individual poet, but of the English people; to use the facts of political and social history as keys to the poet's meaning, and to make poetry clothe with life and character the dry record of external facts." In this aim, we note, Mr. Courthope is at one with M. Jusserand, whose work we reviewed not long ago; although the former writer keeps his extra-literary material more in the background than does the latter. To exhibit the principle of growth and movement in our poetry, to show that there are in its history no inexplicable phenomena, is set down by the author as a second primary aim, although, strictly considered, it is rather a corollary of the aim previously formulated. This principle is illustrated by the account of the Renaissance, in which he takes exception to the tendency of such men as Symonds and Pater to regard that new birth of the spirit as "a sudden and isolated movement of the human mind, which cannot be explained by the ordinary methods of historic investigation." In outlining his plan of treatment, Mr. Courthope distinguishes "from Chaucer downwards . . . the confluence of three great streams of thought, which blend in a single channel without any of them ever quite losing its separate life and identity." These streams of thought are: (1) "The genius of Race, the stream of Anglo-Saxon language, character, and custom, modified by the influence of Scandinavian imagination, as well as by all the impulses and ideas derived from the Latin nations through the Norman Conquest." (2) "The tradition of Education systematized by the Latin Church, many traces of which survive in the courses of our universities and public schools." (3) "The tradition of Græco-Roman Culture, carried through the barbarous ages in many slender ducts and channels, which, mingling the spirit of the ancient world with the infant civilization of Europe, prepared the way for the great revival of arts and letters commonly known as the Renaissance."

This is admirably put, no doubt, and embodies a sound philosophy of the subject, but the words "from Chaucer downwards" are significant, and call attention to the feature of Mr. Courthope's treatment likely to provoke

the largest measure of dissent. For he contravenes his fundamental doctrine of unity by refusing to apply, except in a one-sided way, the method above outlined to the history of our poetry from Cædmon to Chaucer. He is very emphatic upon this point. "Between the poetry produced in England before the Norman Conquest and the poetry of Chaucer there is absolutely no link of connection." To state his position simply, it is that the antecedents of the Chaucerian and post-Chaucerian poetry are to be sought in "the region of mixed culture prevailing among the nations of joint Latin and Teutonic descent." We are content to state Mr. Courthope's position, without arguing at length against it. To our mind, the opposed position, so well occupied and strongly defended by Ten Brink, M. Jusserand, and Mr. Stopford Brooke, is more tenable; but the whole question is obviously one of balance between the three elements of the problem as already outlined. Mr. Courthope magnifies the importance of the second and third at the expense of the first, that is all. Mr. Brooke, on the other hand, has probably magnified unduly the first at the expense of the others. Both views depart from the mean which here, as almost everywhere else, is golden; but Mr. Courthope's departure seems the wider and the less justifiable.

The adequate classical equipment of the author is doubtless responsible for the undue stress that he puts upon the classical and other non-racial influences in the development of our poetry. He is constantly seeking for classical parallels and illustrations, as when he calls Langland the Nævius and Chaucer the Ennius of English poetry. He gives us a fine analysis of the decay of the classical spirit in European thought, and pictures with ample knowledge and insight the transition to mediævalism. He assumes a corresponding sympathy and knowledge on the part of his readers when he prints without translation many of the Latin passages cited in the furtherance of his argument, although translations are given of the Italian and even of the Old English quotations. This classical bent, so characteristic of Mr. Courthope's treatment throughout, seems on the whole fortunate (even if a little partial), because it does justice to a phase of the subject to which most historians have done something less than justice. We shall await with an interest even greater than occasioned in the present volume the applications of Mr. Courthope's classical scholarship to the later periods of our poetry, so rich in opportunities for the tracing

of classical parallels of expression and analogies of thought.

A rapid commentary upon the successive chapters of this volume may now be given. Of the introductory chapters we have already discussed the salient features. They are followed by one on Anglo-Saxon poetry, in the course of which three stages are indicated: (1) The primitive Teutonic pre-Christian compositions (*Béowulf*, etc.). (2) Compositions in which the art of minstrelsy is applied to scriptural subjects (*Cædmon*). (3) Compositions dominated by the influence of Latin ecclesiastical education (*Cynewulf*, etc.). On the vexed question of the composition of "*Béowulf*," Mr. Courthope stands for unity of authorship. The chapter on Anglo-Norman poetry is crowded, and its treatment is less satisfactory than that of M. Jusserand. This is followed by a chapter on the early Renaissance, in which space is found for rather lengthy consideration of Dante, Petrarch, and Boccaccio, of the "*Roman de la Rose*," and of Laurence Minot and the political songs of his period. This episode brings us to Langland and Chaucer, who have chapters to themselves, about equal in length. They are, on the whole, perfunctory summaries, arranging in a fairly acceptable manner the materials collected by past scholarship. The most striking thing in the treatment of Langland is the elaborate comparison of "*Piers Plowman*" and the "*Divine Comedy*"; the distinctive note of the chapter about Chaucer is its envisagement of the poet as a full realization of the ideals of the *trouvère*. A chapter upon Gower, Lydgate, and Occleve comes next, and informs us that Gower's "poetical qualities are of a high order," which does not exactly agree with Lowell's opinion, and is not as likely to find acceptance. The recent discovery, by Mr. Macaulay, of the lost "*Speculum Meditantis*," came too late to be mentioned in the present work. The various uses of allegory in the Middle Ages, with illustrations from Henryson, Dunbar, Douglas, Hawes, Skelton, and Barclay, is the subject of the next chapter, and leads up to an account of "*The Rise of the Drama in England*." Mr. Courthope does not propose to treat of the drama at length, for reason of the histories already existing, which does not seem to us an entirely adequate excuse for neglecting the greatest of English poetical forms. "*The Decay of English Minstrelsy*" is the subject of a chapter which admirably illustrates the philosophical method of the whole work, a method that is

constantly reverting to the origins of the movement or form under consideration, and deals with it from a historical and evolutionary standpoint. A brief "*Retrospect*" brings the volume to its close.

In conclusion, we will venture to express the hope that Mr. Courthope may be permitted to complete the work he has so well begun. When we think of Warton, Morley, and Ten Brink, to say nothing of the unrealized plans of Pope, Gray, and so many others, we cannot fail to be impressed with the uncertainty of all such great intellectual undertakings as the present. We are comparatively rich in treatments of our poetical history in its beginnings, but from the Elizabethan period downwards, we have practically nothing continuous but the great work of Taine. Just now there are three men in the race, Mr. Courthope, Mr. Brooke, and M. Jusserand. All three have started well, and we shall indeed have reasons for self-congratulation if all three live to carry out their plans. Of these three ambitious beginnings, that of Mr. Courthope, in spite of the strictures that we have found it necessary to make, is on the whole the most promising. Completed in accordance with its present design, it will be such a monument of our poetical history as the scholarship of the twentieth century will not easily better, and such as few literary architects will be found daring enough to attempt to rival.

WILLIAM MORTON PAYNE.

THE TEACHING OF ENGLISH.*

The cataloguers in our public libraries, coming to the volume on "*The Teaching of English in American Universities*," will doubtless enter it under the rubric "*Educational*"—and justly so. Only as we have been shaking off provincialism we have come to know that in the largest sense three-quarters of the world's literature is properly educational. The culture of the individual is the correlative of the rights of the individual, and civilization means precisely the possibility of individual rights and individual culture. The history of culture is the vastly significant thing at the heart of all history. In the story of Greek education, of the education of the church in the middle ages, and of modern public and corporate education, is summarized the story of modern

*THE TEACHING OF ENGLISH IN AMERICAN UNIVERSITIES. Edited by William Morton Payne. Boston: D. C. Heath & Co.

civilization. The old order is breaking up, now as ever, and we desire to readjust our scheme of culture to a new order of ideas. We have thought too narrowly that education is mainly mental training. We are ambitious now to attempt to mould equally the physical form and the moral nature. It is true, of course, that intellectual training has always involved moral discipline as a *sine qua non*, but perhaps there are years in which the order should be reversed and the intellectual training should be incidental to the moral. And of course moral does not mean merely prudential or prudish.

The literature of power appeals directly to the moral nature. Can we grade and present this literature in such a way as to make it a progressive curriculum of moral training? Certainly not after any half-hearted and mechanical system. But broadly and liberally—yes. Let us begin our experiment, therefore, with the literature which offers the least impediment of mere scholasticism, which appeals the most directly to the moral mood and to sympathetic emotions. Let us take English literature, and make of it a means to direct training of faculties hitherto neglected in our imperfectly organized modern educational system. Reasoning of this sort, I take it, prompts the movement of which this book is the outcome and the expression.

As a book, it is both experimental and deliberative. It is a record of experiments and attempts, a sort of coöperative stock-taking and balancing of accounts, together with deliberations and counsellings as to methods and theories and beliefs. It is evident that the movement is still experimental, although the theory of it is becoming rapidly approved. English literature is to be taught as literature, with the full force and effect of the emotional and imaginative meaning of each masterpiece considered, if in any way this can be managed. From Boston to Berkeley, we agree upon this. The aim is to make great books speak loudly and thrillingly to the secret and primary consciousness of each pupil and neophyte, as they speak at their best to the chosen few. Then as we read in youth so will we read in age, and the springs of emotion will be stirred with formative and lofty ideals.

But we must beware lest a separation, too early and too easy, be forced between what are at bottom but two aspects of one being, the moral nature and the intellectual nature. Both the intellect and the emotions are servants of the will, and must be trained together *pari*

passu. We must avoid scholasticism in literary teaching, but we must beware equally of a de-intellectualized emotionalism and of hazy Hegelianisms fitted in as connotative interpretations. Simply because literature appeals more directly to the emotions and the will, it is not exempted from the tests and the discipline of logic.

Again, we should remember that as all human action in a wide prospect is of mixed moral worth, so even the greatest literature does not reflect perfect ideals. This is perhaps elementary, but it is mostly disregarded; and consequently all art, from Plato to the Puritans, has been put on the defensive. And with the Philistines (who replenish the earth) it is a grave consideration. Wherefore logic and the sciences appear safer, while the emotional nature is restrained from generalizing into forms of art and is stifled at home and in school under the rule-of-thumb. A great deal can be said on this question. Ruskin and the psychologists are quite right in pointing out that the excitation of emotions which receive no vent in action (or even the similitude of action) is dangerous. The great aim of literature, however, is to excite the purely sympathetic emotions. Art does not excite the concupiscence of the individual. But what is the duty of the teacher of literature in these premises? Shall he sterilize his text, and lift it out of the range of sympathy? Or shall he gloze it and preach from it his own philosophy of life? A short and straightforward answer is not easy.

This volume is a compilation of papers that are for the most part already familiar to the readers of THE DIAL. But their full value can be appreciated only when they are taken together. As they stand, they form an indispensable book of reference and *vade mecum* to all interested in the teaching and study of English literature. The various reports from each college, which make up the body of the volume, form a record that is authoritative, and as accurate as may be under the circumstances. For purposes of exact comparison, however, an independent general view by one impartial investigator would be necessary. But the chief interest of the volume, after all, is in its discussions, and in what it reveals of motive, ideal, and theory. Much is suggested in this way, but much more remains to be worked out by conference and through experience. It is plain that the field of English teaching is still but poorly defined. The present state of the matter is admirably summed up in Mr. Payne's

general introduction to the volume. The best opinion, I believe, is all with him, both in his views as to secondary school and to the collegiate study of English. He stands for a sound and well-approved ideal of literature and of literary training. It is a very vital matter this, whether the ideal of the best judges and lovers of literature, of men like Goethe, Coleridge, Ste. Beuve, Ruskin, and Lowell, is to be accepted in our organized teaching of literature, or whether some narrower and more technical view of literary culture is to prevail. The intelligent and educated public is deeply interested in this question. This book is a landmark in a discussion which is not yet ended.

FREDERIC IVES CARPENTER.

RECENT WORKS ON ETHICAL THEORY AND THE MORAL LIFE.*

The immortality which, as it would seem, has been vouchsafed to the "Meditations" of Marcus Aurelius, shows the existence of a constant and widespread interest in collections of moral aphorisms. To the great majority of the reading public, systematic treatises on ethics are *caviare*; but the writer who, without descending to argument or attempted demonstration, speaks straight to the moral consciousness, revealing to dull eyes the beauty of character and the glory of service in the great cause, warming the heart with a sense of fellowship in well-doing or calling attention to duties hitherto unperceived,—such a writer is sure of a welcome from earnest men and women. It is a need of this kind that Dr. Coit has sought to supply in the little book entitled "The Message of Man." It is a well-selected collection of brief quotations representing the best thought on the problems of the moral life on the part of more than two hundred writers. At the same time, it is something better than a mere unorganized mass of disjointed quotations after the manner of Bartlett's "Dictionary." Each selection has been fitted to the next preceding with such admirable skill that at least the main divisions of a chapter often read like continuous discourse,—an effect which is rather heightened than otherwise by the division of the text into verses after the manner of the "Imitation of Christ" and the "Meditations." The compiler has supplied two excellent indexes—one by chapters, giving the source of each verse in

its order, the second giving the location in the book of all the selections from any one author.

"Ethical Addresses" is a collection of lectures, originally prepared for delivery before the various societies for ethical culture in the United States. They deal for the most part, not with disputed points of the moral code, nor with the abstract theories of systematic ethics, but rather with certain phases and problems of that moral experience which is the common possession of humanity. What is implied in the deliberate choice of devotion to duty as the supreme principle of every-day life is impressively set forth in two lectures by Mr. Salter. Dr. Adler draws an exquisite picture of the modern saint, contrasting him with the mediæval ideal of holiness on the one hand, and with the heroic type of character on the other. In the address on prayer and worship, Dr. Adler asks the question: How can high ideals be maintained by those who find it impossible to voice their aspirations for perfection either in private prayer or in the exercises of worship as conducted in the churches? Other subjects discussed are: The religion of ethical culture, true liberalism, what does it mean to be religious? etc. The opening pages are devoted to a paper written originally for "The Forum," in which Dr. Adler, the founder of the ethical movement, gives a clear and complete presentation of the aims and methods of the ethical societies. Although the papers thus brought together are without external marks of relationship to each other, nevertheless a bond of union exists between them in the common spirit which pervades them all. This finds expression in the conviction that man has within himself the power to choose the right and to follow day by day its commands; that to make him moral you need not appeal to the fear of future punishment, or even to the desire of divine approbation and favor; you have but to open his eyes to the sacredness of duty, to the beauty of the perfected character, and to the claims of his fellow-men, who are his brethren. To some minds, such doctrines will appear strange, if not actually repugnant; to others they are the very corner-stone of their life's structure. To the former class, the moral strength and enthusiasm of these writers will come as the revelation of a new world. To many of the latter, these papers may serve as the formulation of ideals and principles of action for which they have long sought definite expression. To the earnest student of whatever creed, they are to be recommended as reflecting faithfully the spirit of one of the most significant movements of the present time.

"Institutional Ethics" is a work dealing with the ethical aspects of the four great institutions of society,—namely, the family, the school, the state, and the church. The detailed discussion of these topics is introduced by two chapters devoted to a statement of fundamental principles. We are bound to confess that a careful perusal of this book has failed to disclose anything either new or particularly val-

*THE MESSAGE OF MAN: A Book of Ethical Scriptures. Gathered from many sources, and arranged by Stanton Coit. London: Swan, Sonnenschein & Co. (Macmillan & Co., New York.)

ETHICAL ADDRESSES. First Series. By the Lecturers of the Ethical Societies. Philadelphia: S. Burns Weston.

INSTITUTIONAL ETHICS. By Marietta Kies, Ph.D. Boston: Allyn & Bacon.

THE ELEMENTS OF ETHICS. By James H. Hyslop, Ph.D. New York: Charles Scribner's Sons.

uable in its contents. To be sure, we have found some interesting quotations from Mr. John Fiske, J. R. Green, Prof. H. K. Adams, and other sources, equally difficult of access, and, furthermore, we have observed that a few of the commonplaces of ethical science have been allowed to drift into the text; but he who seeks for more than this is doomed to disappointment. The introductory chapters are steeped in the lore of Dr. W. T. Harris. Possibly some readers may find them edifying; personally, we could not, though that of course may be due to intellectual myopia combined with narrow sympathies. In connection with a definition of justice as "the exaction of what is due to the self," we read (page 3): "The return of the heavenly bodies unto their own places shows the phase of justice in the creative process, the unconscious claiming of that which is their own." When this interesting statement met our eye we prepared ourselves to be entertained, if nothing more. But even this hope failed.

We have asserted that works on systematic ethics are likely to prove *caviare* to the average layman, but we must add that the last twenty-five years have witnessed a development in the methods and results of ethical investigation, sufficiently marked to be worthy of the attention of the outside public. No longer than a generation ago, the study of the subject resembled the performances of a debating society; every man was in it to help his side win, and you would as soon expect to find an honest citizen who had voted with his party since Fremont was nominated admitting that the scales had fallen from his eyes at a democratic campaign meeting, as to find a participant in the great debate on morals who had allowed the arguments of his opponents to make any particular impression upon his mind. Perhaps the moralist of to-day has learned a thing or two from the struggles of the past, perhaps he is less interested in "schools" and more interested in facts than were his predecessors; at all events, an unmistakable tendency towards a general agreement on a number of fundamental points is making itself felt for the first time in the history of ethics,—a sign, as we take it, that we are ready to bid farewell to the days of blind partisanship and of the superficial dilettanteism with which, curiously enough, it was invariably accompanied. To the question, What makes any given action right? a compact school of moralists have for a century or more insisted no answer could be given, except what an ungallant cynic has styled a "woman's answer," namely, "It is so because it is so." To-day almost all the leading students of the subject are agreed that an ungrounded moral judgment is a moon made of green cheese; that an action that is right is right for some reason, and this reason is found in the end which it subserves. Expressed in a bare formula, this end is the well-being of those in any way affected by the action. With regard to what constitutes well-being, there does indeed exist serious difference of opinion, one school holding that all its elements are ultimately reducible to happiness, the other

claiming that it is rather to be identified with the perfection of our whole nature, more particularly of character. But much has certainly been accomplished when a complex problem has been reduced to this simple form.

Again, it is not many years since conscience was quite generally held to be an infallible guide. To-day it is seen that moral insight, like all other parts of knowledge, is subject to the laws of growth; that as a result, there may be traced through the ages a progress in the apprehension of the nature of true well-being, an increasing display of intelligent care in the selection of the necessary means and a constant widening in the circle of those having admitted claims upon our service. Formerly the same school held that conscience was a separate faculty dwelling apart by itself in the mental world; to-day it is generally recognized as but the name for the varied and complicated processes which reveal to us what is contained in and what manner of life is required by the moral ideal.

At the same time, it must be admitted that the present state of ethical study leaves much to be desired, and the future will certainly see methods of investigation in common use of whose value few moralists of to-day seem to have any conception. The fundamental problems of ethics deal with judgments of approbation and reprobation upon conduct. As yet, the great majority of moralists have contented themselves with resting the broadest generalizations upon the testimony of their own narrow experience. As a result, the personal equation has played a rôle whose magnitude is not unfairly represented by the number of conflicting statements as to matters of fact which may be found even in standard modern treatises. Already, however, the way out of this labyrinth is beginning to dawn upon the minds of a few investigators. We must study with equal care and attention the moral judgments passed by ourselves and by others, by Americans and by Russians, by Europeans of the nineteenth century and those of the ninth, by the saint and the man of the world, by the child and by a Goethe, by the Australian savages and the cultured Athenians. All of these judgments, alike the commonplace, the exceptional, and the apparently absurd, must be described, analyzed, and explained, before any conclusions as to the principles underlying them are of much more value, as science, than the *ipse dixit* of our friends the Esoteric Buddhists. The ethics of the immediate future will profit also by the rapid advances which are being made in psychology. It has been in vain to discuss the differentia of deliberate and instinctive action with an inadequate acquaintance with the phenomena of volition. The place of reason in the moral life might be debated forever if there were no prospect of obtaining a better insight into the true nature of the mental processes covered by this term. The now generally accepted doctrine of conscience is largely the fruit of the conquests of modern psychology.

In its strength and in its weaknesses, Dr. Hyslop's

"Elements of Ethics" is a representative book of the period. Conduct is declared to be right or wrong according as it is calculated to promote or hinder the development of the capabilities of human nature. The fallibility of conscience is freely admitted, and all that is insisted upon is its inviolability, i. e., its right to uniform obedience from us, as the ultimate authority on the problems within its jurisdiction. Conscience itself is defined as the mind occupied with moral phenomena. These conclusions bring the author in line with modern thought. On the other hand, he has transcended it neither in his methods nor his results. We find a greater show of precision and exhaustiveness in the analysis of phenomena under investigation, without being, as a matter of fact, brought much farther than previous writers have carried us. The extent to which the recent treatises in psychology have been studied appears to be meagre, and there is no trace of any conception of the rich harvest to be obtained by an objective study of the moral judgments as exhibited in others besides ourselves. Apart from an outline of the history of ethical thought, and chapters devoted respectively to a consideration of elementary principles, to the relation of religion and morality, and to the relation of rights and duties, the main body of the book is occupied with the discussion of two great problems: the conditions of moral judgment, i. e., of the imputation of praise or blame, and the criterion of moral judgment. The answer given to the latter—and, indeed, the positions taken throughout—mark the author as a member of the school of the late Professor T. H. Green. The conditions of moral judgment are held to be two in number: first, the possession of freedom in the sense of power to choose between alternatives; and secondly, the possession of conscience, or the power to recognize moral distinctions. It cannot be said that the discussion of these subjects brings out much that is absolutely new, but the author has stated more clearly than any other member of his school just what is essential to moral responsibility, and—a matter of equal importance—what is not. This portion of his book is worthy of careful study. The remainder will certainly repay the professional moralist for a rapid reading, but he will find, on the whole, considerably more desert than oasis. The college student for whom the work is in a manner especially prepared, and the general reader who happens to be hungering and thirsting after a knowledge of the principles of ethics, will be repelled, we fear, by the heavy style and the dreary length to which many of the discussions have been drawn out. They should be informed, however, that the former at least is a failing common to ethical treatises. The teacher in search of a text-book will hardly find in this the realization of his ideals, and yet if two-thirds of the colleges in the country should adopt it in place of what they now use, the change would undoubtedly be to the advantage of all concerned.

FRANK CHAPMAN SHARP.

BRIEFS ON NEW BOOKS.

Literary essays
by Prof. Dowden.

In the rambling Introduction to his "New Studies in Literature" (Houghton), Professor Edward Dowden discusses the influence of democracy upon genius, the hollowness of manufactured patriotism among Irishmen, the future of poetry, the modern school of historical writing, and a few other subjects. Upon the first theme he is mildly optimistic, and upon the second eminently sane; toward the third his attitude is not very clearly defined (although he goes out of the way to gird at Matthew Arnold's familiar prophecy), and toward the fourth his attitude is one of semi-regretful acceptance. These discursive remarks precede a group of essays in which we read, first, of the poetry of Mr. George Meredith and Mr. Robert Bridges, then of John Donne, the good Dean of St. Paul's, and then of the *amours de voyage* of Fabre d'Eglantine. These essays lead us up to what we may call the core of the volume—a series of chapters upon Goethe. Then follow papers upon Coleridge, Edmond Scherer, "Literary Criticism in France," and "The Teaching of English Literature." The five chapters upon as many aspects of Goethe's protean individuality display the critical powers of the author at their best. While they hardly have the comprehensive vision of another English critic of Goethe—the late Sir John Seeley—they exhibit acute penetration and unflinching sympathy, qualities not as common as they ought to be in English appreciations of the greatest of Germans. And it is precisely by this method of approaching Goethe from many special points of view that he is alone fully to be understood. In many respects the most interesting chapter of this volume is the closing one—"an introductory lecture to my college class" on "The Teaching of English Literature." The writer makes a number of excellent points. In the first place, he insists that the general view shall not be dispensed with. "A General Sketch of European Literature" is necessary for the student, and he should be made to learn it. It should be a book of some three hundred pages. "It would be possible by brute force to hammer the contents of this little book into a boy's head in the course of a few weeks or months, and brute force could hardly be better employed. The young student of history would ever after be able to place things aright, and to understand how this thing is related to that. He might by-and-by proceed to fill in one fragment of the great map with topographical details, nor rest until he had become intimate with every feature of his chosen province." In addition to this book there should be a similar manual of English literary history, likewise to be learned. But—and the proviso is of the utmost importance—no such history "should be read until the student is made to perceive and feel what knowledge at first hand indeed is by being put to work on an actual text." What Professor Dowden means by this kind of work he then proceeds to illustrate

by taking the play of "Hamlet," and describing, in much detail, the way in which the student should set about its study, and, having mastered it, should pass to the study of its author, its period, and its relation to literature as a whole. Finally, there are the larger inductions that can alone give unity and meaning to the study of literature. Philosophical criticism is the ultimate aim, and the author speaks upon this point with no uncertain accent. "That there are general laws or principles applying to the various forms of literature, in whatever age and in whatever clime produced, is certain." Subjective criticism gets no countenance from the writer of this sentence, and can get no countenance from any serious teacher of literature.

*The biography of
Mayor Harrison.*

Mr. Willis J. Abbot's "Life of Carter Henry Harrison" (Dodd, Mead & Co.) is a sympathetic and creditable, though somewhat eulogistic, biography of a man whose career and personality may be taken as strikingly typical of a passing phase of national life and character. With certain familiar foibles and eccentricities, Mr. Harrison was an estimable, and in some points even an admirable, man,—a sturdy and characteristic product of American democracy, whose unwearied and often useful political activity was at least measurably motivated by public spirit and an honest desire to serve the general welfare. Mr. Harrison's career was full of change and stirring incident, and Mr. Abbot tells the story well, dwelling chiefly on the really essential and instructive phases, and resisting the obvious temptation to exaggerate and over-color the more sensational episodes. The narrative is freely sprinkled with quotations from Mr. Harrison's speeches and writings—the latter naively frank and egotistical productions, such as could scarcely have been written by other than an essentially honest man. An extract from a youthful journal describing the street scenes attending the third Napoleon's *coup d'état*, of which the writer, with Bayard Taylor, was an eye-witness, shows some really good descriptive writing, terse, vivid, and dramatic, which will surprise those familiar with the rather inflated and wordy style usually affected by the "World's Fair Mayor." Says Mr. Harrison: "At one time I was in a pack at the mouth of Rue Lafitte when some firing was heard up the boulevard; we were ordered to disperse with an '*Allez-vous-en!*' We paid no attention to it. Then came a stern '*Va-t'en!*' We knew that meant business, especially when a platoon of infantry was seen rapidly approaching. I was open to the enemy. I ran, putting my hands in front of me, and then drawing them back, as if swimming. Each motion put two or three Frenchmen, not so strong as I, behind me. I thus made a living breast-work to my rear, of probably a hundred, when the crash of musketry was heard. There were screams. How many were hit I did not hear, but I soon saw two men on shutters borne up the street." Chicagoans will have no difficulty in picturing the stal-

wart ex-mayor cleaving his way through the pack. Commenting on Mr. Harrison's assassination, the author does not hesitate to lay a due share of the responsibility for that deplorable deed at the door of the Chicago press, which had, during the heated canvass shortly preceding the tragedy, heaped upon Mr. Harrison the vilest and most unjustifiable abuse. While the murderer Prendergast, a half-crazed place-hunter of the Guiteau stamp, was mainly impelled to his crime by a fancied political slight, his conduct at the trial leaves no doubt that he believed to the last the public would justify him in ridding it of the vicious man and corrupt official depicted by the leading newspapers. In the light of such examples as that of Mr. Garfield and Mr. Harrison, it is not too much to say that a man who braves newspaper calumny by becoming a candidate for election to a hotly-disputed office does so at peril not only of his good name, but of his life.

*The leader of
later Italian art.*

"A Sketch of the Life and Work of Domenico Morelli," by Mr. Ashton R. Willard, is issued in a very attractive volume by Messrs. Houghton, Mifflin & Co. Signor Morelli, the acknowledged present leader of Italian art, is a Neapolitan; and it is largely to the stimulus of his example and influence that the current artistic ascendancy of his native city is due. The part played heretofore in the history of Italian painting by the southern capital has been relatively inferior; and its contribution to the general product, even during the splendid efflorescence of the national art in the sixteenth century, is strangely insignificant in character and amount. Supreme among the native cities in the beauty of her surroundings, in the natural *motifs* and scenic inspirations favorable to a rich and luxuriant artistic development, Naples nevertheless produced in the past, near and remote, few men who are now remembered, or who won even in their own day widespread recognition. It might seem as if the Neapolitans, favored beyond other men by partial Nature, had been content to bask lazzaroni-like in the sunshine of her beauty, without rendering her the laborious homage of strenuous study and portrayal. But Naples, stirred by the genius and activity of a gifted citizen, Domenico Morelli, has awakened from her long lethargy; and it may be hoped that her awakening presages for Italy at least an afterglow of the past glories of her matchless art. Signor Morelli is a born innovator—one of those men, says Mr. Willard, "who arrive at new results, not by trying to be original, but by an inward compulsion which will not allow them to be other than original." His influence was felt at Naples as early as 1865, lending a distinctive tone and tendency to the painters immediately about him. By 1875 the flocking of young men to his atelier for instruction surpassed anything that had been seen in Italy since Canova's time; and in 1880 an Italian jury awarded him a diploma pronouncing him the leader of Italian art—a crucial

test of admitted supremacy in a land where professional jealousies still survive with mediæval virulence. Mr. Willard gives an interesting account of Signor Morelli's chequered, and at one time even stormy, career,—of his up-hill fight against poverty, public indifference, and the academic narrowness of critics and juries. The criticisms and appreciations are temperate and scholarly; and the several fine plates with which the volume is enriched certainly bear out Mr. Willard's generous estimates. Signor Morelli's themes are mostly Scriptural; and one may almost fancy, in studying his ample and dignified compositions, that they are from the brush of some belated member of that noble company of bygone Italian masters whose works are at once the pride and the despair of their successors.

A good volume of prose selections from Mr. Lewis E. Gates, of Harvard University, has edited a volume of "Selections from the Prose Writings of John Henry Cardinal Newman" (Holt), and thereby placed in the hands of students of English a choice series of examples from one of the greatest masters of English prose. The selections are so arranged as "to give something like a connected account in Newman's own words of his theory of life and of his justification of it." The book has thus a twofold value, in that it brings to the student of style a model and an exemplar particularly needful in this age of feverishly clever writing, and to the student of culture a bird's-eye view of the work of one of the subtlest and most imaginative minds of the nineteenth century. The selections include many passages from the "Idea of a University," the "Apologia," the novels, sermons, and controversial essays. We are particularly glad to find among the chapters the inimitable satire on "Count Potemkin and John Bull," and a number of those passages in which Newman, more eloquently perhaps than any of his contemporaries, pleaded for the higher aims of education and the nobler ideals of humanistic scholarship. And we are almost tempted to say that the introductory essay supplied by Mr. Gates is as valuable as any of the remaining contents of the book. At least we should hardly know where else to look (unless possibly in Mr. Hutton's pages) for so keenly analytical and warmly appreciative an estimate of the stylistic and rhetorical characteristics of Newman's work. This essay is a masterpiece of criticism, and makes us await impatiently further work of the sort from Mr. Gates.

A good biography of

Excellent service has been done to the reading public by Mrs. Millicent Garrett Fawcett in giving us a "Life of Her Majesty Queen Victoria" (Roberts Bros.). It is a sympathetic and able biography of one who is at the same time a great ruler and a great woman. The idea is too common among Americans that the Queen is but a figure-head for the government, that she is without power or even much influence. This unpretending little book will correct that error in

the minds of all who read it. She is shown to be an exceedingly hard worker in public affairs, exercising constant supervision over the greater interests of the Kingdom, though taking the department of foreign affairs under her special superintendence. She is also shown to be a thoroughly trained statesman whose judgments deserve the respectful consideration of the ablest ministers. The woman as portrayed in this book deserves our admiration no less than the monarch. And her influence, with that of her noble husband, in raising the tone of social life in England, cannot be sufficiently praised. Mrs. Fawcett has set forth the details of the training of the Queen for her work, her accession and marriage, her beautiful domestic life, the character and influence of Prince Alfred, her connection with the government, and the points where she has especially touched public affairs, in such a way as to give a true and vivid picture of one of the world's great rulers.

Syllabus for girls.

In her "Side Talks with Girls" (Scribner), "Ruth Ashmore" offers herself as guide, philosopher, and friend in general, to the "American Girl" to whom her book is gushingly dedicated. We should be sorry to think that this production could be taken as a fair gauge of the culture and mental capacity of any large proportion of those to whom it is addressed. The drift of the book is indicated in such chapter-headings as: "The Social Life of a Girl," "A Girl's Religious Life," "What Shall a Girl Read," "The Girl Who Uses Slang," "My Sweetheart and I,"—and so on. We subjoin a specimen or so of the text: "... and then while your heart is full of the heroism of a man, you will elect to read a new and very full life of the martyrdom of Marie Antoinette." "A book with pictures is always doubly interesting, and I fancy my girls are like me in that respect." "... from the beginning of the world men have never loved the women who were slangy in their manners, but rather the woman who represents what a French writer calls the 'eternal feminine.'" "Give [your sweetheart] plenty of the bread and butter of affectionate friendship, and every now and then add to it a spoonful of the marmalade of love." One tolerates, under protest, such sorry stuff as the foregoing in the newspapers and in ladies' journals; but its intrusion between book-covers should be resented.

M. Saint-Amand's account of the

We take pleasure in calling attention to a fresh volume, "The Revolution of 1848" (Scribner), from the unflagging pen of M. Imbert de Saint-Amand. M. de Saint-Amand's now comprehensive series of historical sketches are not only as pleasant reading as anything in their way we know of, but they render writers and special students the solid service of bringing handily within three feet or so of shelf-room the pith and marrow, the "purple patches," so to speak, of the generally inaccessible mass of memoirs, diaries, letters, etc., in which the period

treated by M. de Saint-Amand especially abounds. The present volume is a readable one, full of anecdote and portraiture, and re-telling with graphic effect the homely yet touching story of Louis Philippe's abdication,—how (to adopt the poet Heine's version of the matter) the good old *bourgeois* king, finding that France did not want him, and resolutely refusing to fire on his unruly people, tucked his wife under one arm and his umbrella under the other, hailed a cab, and drove away from Paris, its mobs and its barricades, forever. It is needless to say that M. Saint-Amand, a friend of the old *régime*, accords French royalty a more stately final exit. There are four portraits in the volume, which is admirably translated by Elizabeth Gilbert Martin.

BRIEFER MENTION.

A new edition of Dr. Diekson's translation of Mommsen's "History of Rome" is at hand (Scribner). The translation has been revised throughout, and thus brought into conformity with the latest (eighth) German edition. "As compared with the first English edition," says the translator, "the more considerable alterations of addition, omission, or substitution amount, I should think, to well-nigh a hundred pages." The text has been broken up into paragraphs further than heretofore, and provided with marginal headings. Last of all, we may note the greatly enlarged index.

Among recent reprints of standard fiction we note the following: "Two on a Tower," by Mr. Thomas Hardy, with a preface, an etching, and a map of Wessex (Harper); "Great Expectations" and "Hard Times," making a new volume in the "dollar" Dickens (Macmillan); Maria Edgeworth's "Ormond," introduced by Mrs. Ritchie, and Marryat's "Jacob Faithful," introduced by Mr. David Hannay, both of these published in the Macmillan series of old-fashioned novels; and the first two volumes of a neat new edition (Roberts) of the works of John Galt, containing "Annals of the Parish" and "The Ayrshire Legatees," edited by Mr. D. S. Meldrum, and introduced by Mr. S. R. Crockett.

A dissertation by Dr. Edwin W. Bowen, offered for a degree at the Johns Hopkins University, is entitled "An Historical Study of the e-Vowel in Accented Syllables in English." It is published by Messrs. John Murphy & Co., Baltimore. Dr. Bowen has also reprinted in pamphlet form, from the "Virginia School Journal," a paper on "The Relics of Umlaut in Living English." Both of these studies are creditable illustrations of the philological scholarship of our younger university men, and are examples of a class of publications that have multiplied rapidly of late.

From Owens to Passelwe is the range of the latest volume numbered forty-three, of the "Dictionary of National Biography" (Macmillan). Most readers will turn quickly to Mr. Leslie Stephen's articles on Thomas Paine (ten pages), and William Paley (six pages), and to Mr. Stanley Lane Poole's article on Edward H. Palmer. The longest biography in the volume is awarded to Charles Stewart Parnell (twenty pages), and is unsigned. The statement is made that the article is based in part upon private information.

LITERARY NOTES.

Mr. Henry B. Wheatley's new edition of Pepya (Macmillan) has reached the sixth volume.

A new translation of "Don Quixote," made by Mr. George Santayana, will soon be published by Mr. D. B. Updike, of Boston.

"At Odds," by the Baroness Tautphœus, has been republished by Messrs. G. P. Putnam's Sons in a tasteful two-volume edition.

Mr. Crawford's "Katharine Lauderdale" (Macmillan) now appears in a single volume, uniform with the other works of the author.

"King Henry VIII." and "Hamlet" have just been published in the "Temple" Shakespeare (Macmillan). The latter volume, with its 216 pages, is the thickest of the series.

The volume of reminiscences which Mr. Frederick Locker-Lamson had completed a short time before he died will be edited by Mr. Augustine Birrell, and soon published.

The old rectory at Graamere, where Wordsworth wrote "The Excursion," and where two of his children died, has been razed to the ground. The building was more than two hundred years old.

The new "Eversley" Wordsworth, to be published by Messrs. Macmillan & Co., will devote eight volumes to the poems, three to the prose, three to the journals, and two to the biography—fourteen in all.

"Fathers and Children," the most powerful, as distinguished from the most artistically-perfect, of the novels of Tourguénieff, has just been added to Mrs. Garnett's series of translations (Macmillan) with an introduction by Mr. Edward Garnett.

"North American Shore Birds," by Professor Daniel Giraud Elliot, Curator of Zoology in the Field Museum, Chicago, illustrated with full-page plates drawn for this work by Mr. Edwin Sheppard, is announced for early publication by Mr. Francis P. Harper, New York.

Those who recall M. Daudet's "Numa Roumestan" will be interested in the announcement that the novelist's forthcoming work, "Soutien de Famille," will also have a political groundwork, it being a study of the political life of France at the period of Gambetta's ascendancy.

Lafayette College will hold a celebration on October 24, in honor of Prof. Francis A. March, L.H.D., LL.D., the distinguished philologist, who this Fall completes his seventieth year and forty years of service in the College. Many of the most distinguished educators and scholars of the country will participate.

The Board of Regents of the University of California having decided that a location in the immediate vicinity of San Francisco is preferable to the University's present home at Berkeley, Mayor Sutro has presented to the University a site of thirteen acres south of Golden Gate Park for the erection of the new college buildings.

The following lines have been engraved upon Huxley's tombstone:

"And if there be no meeting past the grave,
If all is darkness, silence, yet 't is rest.
Be not afraid, ye waiting hearts that weep!
For God still giveth his beloved sleep.
And if an endless sleep he wills, so best!"

A "California Guild of Letters" has been formed in San Francisco for the purpose of "encouraging and aid-

ing California authors in such practical ways as may be deemed most expedient." The first work undertaken by the Guild will be the publication of the poems of Miss Ina D. Coolbrith, which will be issued during the coming holiday season.

A new play by "Michael Field" will be entitled, "Attila, my Attila." It deals with the strange and desperate adventures of Honoria, daughter of the famous Empress Galla Placidia. This young princess may reasonably be regarded as the New Woman of the fifth century, and it is from this point of view that Michael Field has presented her audacities and their punishment.

Mr. Theodore Stanton is preparing an illustrated article on "The Home of the Guérins," Maurice and Eugénie having lived and died in the part of Langue-doc where the Stantons have their summer home. Two female relatives of the Guérins are still living at the Chateau du Cayla (described in Matthew Arnold's "Essays in Criticism"). Mr. Stanton has met them both, and they have given him some interesting facts for use in his forthcoming article.

Dr. Elliott Coues has just completed his new edition of Zebulon M. Pike's "Explorations in the West and Southwest." In it he has gone in great detail into the "Headwaters of the Mississippi" question, and of the claims made by explorers of ancient and modern times. Those interested in Western history and discovery will await with interest the appearance of Dr. Coues's work. He claims to have sifted every conceivable source of information on the subject, and to have settled the Mississippian question for all time.

Mr. Theodore Stanton writes to a friend in this country: "The venerable M. Barthélemy Saint-Hilaire, the distinguished Life Member of the French Senate, presents a wonderful example of intellectual activity at an advanced age. In August he celebrated his ninetieth birthday. A few months before, he published a large three-volume 'Life of Victor Cousin,' and a week ago he wrote me in a firm, legible hand: 'I can still work, I am thankful to say. I am busy at this moment on the second edition of Cousin's "Plato," and I hope to issue the first volume at the end of the year.'"

"The Harvard Graduates' Magazine" for September has for its leading feature Sir Frederick Pollock's great address on "The Vocation of the Common Law," delivered last June at Harvard. The report of the Alumni Dinner, at which Professor Norton presided, is also given, and proves extremely interesting reading. Among other festivities, there were speeches from the Chairman, the President, Governor Greenhalge, Sir Frederick Pollock, Mr. Charles Francis Adams, and Mr. Joseph Jefferson, the latter three having been previously made the recipients of honorary degrees. Professor Norton was particularly happy when, introducing Mr. Adams, he quoted the remarks of the Principal of the University of Louvain, as reported in "The Vicar of Wakefield." "'You see me, young man, I never learned Greek, and I do not find that I ever missed it. I have had a doctor's cap and gown without Greek; I have had ten thousand florins a year without Greek, and I can eat heartily without Greek'; in short, continued he, 'as I do not know Greek, I do not believe there is any use in it.'" Mr. Adams, in the speech that followed, discreetly avoided making any allusion to so delicate a subject.

Among the holiday books of last year was a handsome one called "Hoofs, Claws, and Antlers," issued

in Denver, and containing a striking collection of photographs of wild animals, purporting to have been taken in their native haunts among the trees and rocks, by an old hunter and his wife, one of them covering the wild creature with a rifle while the other got a "snap shot" with the camera. The volume contained portraits also of this enterprising couple, and had an enthusiastic Introduction by that experienced sportsman Mr. Theodore Roosevelt. The book had a considerable vogue, and some of its pictures were reproduced in the pages of a popular New York magazine. It is now stated by a Colorado paper that the whole thing is a hoax—a "clever fake." The animals were not wild at all; they were not even alive; they were only stuffed specimens from the extensive collection of a Denver taxidermist, taken out into the plains and mountains and skilfully "placed" for the conniving photographer. Even the veteran hunter and his wife appear to have been stuffed; and so too, according to the Colorado journal, was Mr. Roosevelt.

Sir Walter Besant thus writes in "The Author" of literary affairs in Chicago. "A great novelist, according to the 'Times,' has appeared in the city of Chicago. I am glad to hear it, because, two years ago, I pointed out—without being believed—that there exists in Chicago a society of literary students who are working seriously and earnestly with the ambition of producing something real. There is also at Chicago a rich and flourishing university, with a great many professors on a great many subjects, and a great many students. There are good schools in Chicago; there is a good literary paper in Chicago. There are libraries, museums, art collections, concerts, theatres, and, in fact, all the necessary aids to culture. When, in so great a city, we find a number of people steadily cultivating every form of art, it is pretty certain that, before long, one or more will come to the front. The man who has come is Mr. Henry B. Fuller, and the name of his book is 'With the Procession.' My prophecy was held up to scorn at the time, especially by those who still think that Chicago is a small collection of log huts, with a saloon or two, populated by gaunt men with revolvers and bowie knives. I can only hope that the book is as good as the 'Times' correspondent thinks."

Seven new leaflets have just been added to the "Old South" series, all relating to English Puritanism and the Commonwealth. They are numbered 58 to 64, and are as follows: No. 58, Hooper's Letters to Bullinger; 59, Sir John Eliot's "Apology for Socrates"; 60, Ship-money Papers; 61, Pym's Speech against Strafford; 62, Cromwell's Second Speech; 63, Milton's "Free Commonwealth"; 64, Sir Henry Vane's Defence. There are many earlier leaflets in the series relating to the same period, including Vane's "Healing Question," the Petition of Rights, the Grand Remonstrance, the Scottish National Covenant, the Agreement of the People, the Instrument of Government, and Cromwell's First Speech. With these Old South leaflets, which are sold for five cents a copy, just enough to cover their cost, our students can come into immediate touch with the men of the English Commonwealth and the great scenes in which they acted. These men and events were as truly a part of American as of English history, as it has been a main object of the Old South lectures of the present year, on the Puritans in Old England, to point out. It is pleasant to know that these leaflets are coming into general use in the schools and being circulated throughout the country.

ADDITIONAL FALL ANNOUNCEMENTS. BOOKS FOR THE YOUNG.

Information sent us by the various publishers in regard to their Books for the Young in preparation for the coming season, deferred from the Announcements in our last issue, is compressed into the following interesting list:

- Jack Ballister's Fortunes, by Howard Pyle, illus., \$2.—Chris and the Wonderful Lamp, by Albert Stearns, illus., \$1.50.—The Brownies Through the Union, by Palmer Cox, illus., \$1.50.—A Boy of the First Empire, by Elbridge S. Brooks, illus., \$1.50.—Hero Tales from American History, by Theodore Roosevelt, illus., \$1.50.—The Horse Fair, by James Baldwin, illus., \$1.50. (Century Co.)
- Two Little Pilgrims Progress, by Frances Hodgson Burnett, illus., \$1.50.—The Garden Behind the Moon, written and illus. by Howard Pyle, \$2.—The Kanter Girls, by Mary L. B. Branch, illus., \$1.50.—At War with Pontiac, or, The Totem of the Bear, by Kirk Munroe, illus., \$1.25.—New books by G. A. Henty: Through Russian Snows; A Knight of the White Cross; The Tiger of Mysore; each illus., \$1.50.—Under the Bonnie Blue Flag, by Gordon Stables, illus., \$1.50.—Children's Stories in American Literature, 1600-1800, by Henrietta Christian Wright, \$1.25.—Joseph, the Dreamer, by the author of "Jesus, the Carpenter of Nazareth." (Chas. Scribner's Sons.)
- Little Miss Phoebe Gay, by Helen Dawes Brown, illus., \$1.—Mr. Rabbit at Home, a sequel to "Little Mr. Thimblefinger," by Joel Chandler Harris, illus., \$2.—Stories and Poems for Children, by Celia Thaxter, edited by Sarah Orne Jewett, with frontispiece.—In the Young World, poems for young people, by Edith M. Thomas.—A Nimble Dollar, and other stories, by Charles Miner Thompson, with frontispiece. (Houghton, Mifflin & Co.)
- Amphill Towers, by Albert J. Foster, M.A., 80 cts.—Jane and her Family, by Elizabeth Lang, 50 cts.—Little Orphan, or, The Story of Trudchen and Darling, by M. H. Cornwell, 60 cts.—Princess Louise, a tale of the Stuarts, by Crona Temple, 60 cts.—"Tuck-Up" Tales by Aunt Dweedy, 50 cts.—Favorite Book of Beasts, Birds, and Fishes, illus., 50 cts. (Thos. Nelson & Sons.)
- The True Story of George Washington, told for younger readers, by Elbridge S. Brooks, illus., \$1.50.—The Boy Life of Napoleon, trans. and adapted for American readers from the French of Madame Eugénie Fox, illus., \$1.25.—Child Sketches from George Eliot, selected and arranged by Julia Magruder, illus., \$1.50.—The Partners, a story for girls, by W. O. Stoddard, illus., \$1.50.—The Old Town Pump, a village story, by Margaret Sidney, illus., \$1.25.—Katharine's Yesterday, a Christian Endeavor story-book, by Grace Livingston Hill, illus., \$1.50.—What They Could n't, by Mrs. G. R. Alden (Pansy), illus., \$1.50.—The Ocala Boy, a Florida story, by Maurice Thompson, illus., \$1.—The Imposter, a college story, by Charles Remington Talbot, illus., \$1.50.—The Hobbledoy, the story of a changing boy, by Belle C. Greene, illus., \$1.25.—The Young Cascaillero, a story of the South American Forests, by Mariton Downing, illus., \$1.—The Mammoth Hunters, an Alaskan story, by Willis Boyd Allen, illus., 75 cts.—Herbert Gardenell, Jr., by Mrs. S. R. Graham Clark, illus., \$1.50.—The Children's Wonder Book, illus., \$1.50.—The Children's Nonsense Book, illus., \$1.50. (Lothrop Publishing Co.)
- A Last Century Maid, by Anne H. Wharton, illus.—Hugh Melville's Quest, a tale of the days of the Armada, by F. M. Holmes, illus., \$1.25.—The Wizard King, a story of the last Moslem invasion of Europe, by David Kerr, illus., \$1.25.—A New Alice in the Old Wonderland, a fairy tale, by A. M. Richards, illus., \$1.50.—Trooper Ross, and Signal Butte, by Capt. Charles King, U. S. A., illus., \$1.50.—The Young Castellan, a tale of the English Civil War, by George Manville Fenn, illus., \$1.50.—Popular History of Animals for Young People, trans. from the German, illus. in colors, \$3.—Chumley's Pet, a story of the Pawnee Trail, by Wm. O. Stoddard, illus., \$1.50.—Book of Nursery Songs and Rhymes, by S. Baring-Gould, illus., \$2.—Cousin Mona, a story for girls, by Rosa Nouchette Carey, illus., \$1.25.—Girls Together, by Amy E. Blanchard, illus., \$1.25.—Young Folk's Historical Library, comprising: Ptolemy; Josephus; Roman Empire; each in 1 vol., \$1.50. (J. B. Lippincott Co.)
- A Flock of Boys and Girls, by Nora Perry, illus., \$1.50. (Little, Brown, & Co.)

In the Okefenokee, by Louis Pendleton, illus., \$1.25.—A Jolly Good Summer, by Mary P. Wells Smith, illus., \$1.25.—The Mushroom Cave, by Evelyn Raymond, illus., \$1.50.—Dorothy and Anton, by A. G. Plympton, illus., \$1.—Frowzie the Runaway, by Lily F. Wesselhoef, illus., \$1.25.—Through Forest and Plain, by Ashmore Rusan and Frederick Boyle, illus., \$1.50.—The Keeper of the Salamander's Order, by William Shattuck, illus., \$2.—Joel, a Boy of Galilee, by Annie Fellows Johnston, illus., \$1.50.—Goostie, by M. Carrie Hyde, 50 cts.—Yan and Nochie of Tappan Sea, by M. Carrie Hyde, 50 cts.—Under the Stable Floor, by M. Carrie Hyde, 50 cts.—Don, by the author of "Miss Toosey's Mission," illus., \$1.—My Honey, by the author of "Miss Toosey's Mission," \$1. (Roberts Bros.)

Chilhowee Boys in War Time, by Sarah E. Morrison, \$1.50.—First Things First, by the Rev. George Jackson, \$1.—The Making of Manhood, by W. J. Dawson, \$1.—The Three Apprentices of Moon Street, by Georges Montorgueil, trans. by Huntington Smith, illus., \$1.50.—Jack Alden, by Warren Lee Goss, \$1.50.—Too Good to be True, by E. S. Elliott, 35 cts.—Cnore, an Italian schoolboy's journal, by Edmondo de Amicis, trans. by Isabel F. Hapgood, illus., \$1.50. (T. Y. Crowell & Co.)

Witch Winnie at Versailles, by Elizabeth W. Champney, illus., \$1.50.—Cormorant Crag, by George Manville Fenn, illus., \$1.50.—Sailor Life Series, by Charles Nordhoff, new illustrated edition in 3 vols., \$1.25 per vol.—New illustrated edition of Willis J. Abbot's stories of the Rebellion, in 6 vols., \$2. per vol.—Gypsy's Cousin Joy, by Elizabeth Stuart Phelps, illus., \$1.50.—Paddy O'Leary and his Learned Pig, by Elizabeth W. Champney, illus., \$1.—Elsie's Journey on Inland Waters, by Martha Finley, \$1.25.—Selected Stories, ten capital stories for boys and girls, each in 1 vol., 50 cts.—Humor in Animals, a series of studies in pen-and-pencil, by W. H. Beard, illus., \$1.50.—The Elf Errant, a collection of Irish fairy tales, by "Moira O'Neill," illus., \$1.50.—The Chain of Gold, or, In Crannied Rocks, by Standish O'Grady, \$1.25.—Roger the Ranger, by Eliza F. Follard, \$1.25.—Snow Bird and Water Tiger, and other fairy tales, by Margaret Compton, illus., \$1.50. (Dodd, Mead & Co.)

Snow-shoes and Sledges, by Kirk Munroe, illus., \$1.25.—A Life of Christ for Young People, in questions and answers, by Mary Hastings Foose.—Oakleigh, by Ellen Douglas Deland, illus. (Harper & Brothers.)

Banbury Cross Series of Children's Stories, edited by Grace Rhys, 8 new volumes, each illus.—Stories from Virgil, by A. J. Church.—The Last of the Vikings, the story of Harold Hardrada, by Capt. C. Yeakiah, illus. (Macmillan & Co.)

The Knight of Liberty, by Heskiah Butterworth, illus. (D. Appleton & Co.)

Tales from the Arabian Nights, pictured by John D. Batten, second series, \$2.—The Silver Fairy Book, illus.—An Unlabeled Girl, by Elizabeth Knight Tompkins, with frontispiece.—Grant Men's Sons, by Elbridge S. Brooks, illus., \$1.50. (G. P. Putnam's Sons.)

The Lottery Ticket, by J. T. Trowbridge, illus., \$1.—A Lieutenant at Eighteen, by Oliver Optic, illus., \$1.50.—Half Round the World, by Oliver Optic, illus., \$1.25.—The Boy Officers of 1812, by Everett T. Tomlinson, illus., \$1.50.—Kyrce Danice: a Golden Girl, by Sophie May, illus., 75 cts.—Young Master Kirke, by Penn Shirley, illus., 75 cts.—"Little Daughter," by Grace Le Baron, illus., 75 cts. (Lee & Shepard.)

The Desert Ship, a tale of the great Colorado Desert, by John Blountelle-Burton.—Vivian Vansittart, R.N., by Arthur Lee Knight.—The One-eyed Griffin, a collection of fairy tales, by H. E. Imman.—On the Shelf, by F. S. Naylor Gobel, illus.—Old, Old Fairy Tales, new edition, illus. (Frederick Warne & Co.)

Adrift in the City, by Horatio Alger, Jr., illus., \$1.25.—The Missing Pocket Book, by Harry Castlemon, illus., \$1.25.—The Young Rancher, by Edward S. Ellis, illus., \$1.25.—Under the Red Flag, by Edward King, illus., \$1.25.—The Honest Endeavor Library, by Lucy C. Lillie, comprising: The Family Dilemma; Ruth Endicott's Way; Alison's Adventures; 3 vols., \$3.75. (H. T. Coates & Co.)

A Child of Tuscany, by Marguerite Bouvet, illus., \$1.50.—Number 49 Tinkham Street, by C. Emma Cheney, \$1.—The Child's Garden of Song, selected and arranged by William L. Tomlinson, \$2. (A. C. McClurg & Co.)

Every Boy's Stories, by the very best authors, illus., \$2.—Every Girl's Stories, by the best authors, illus., \$2.—Every Child's Stories, by the best authors, illus., \$2. (Geo. Routledge & Sons.)

The Adventures of Two Dutch Dolls and a "Golliwogg," illus. in color by Florence K. Upton, with words by Bertha Upton. (Longmans, Green, & Co.)

Schoolboys in Japan, by Andre Laurie, trans. by Laura E. Kendall, illus., \$1.50.—Zigzag Journeys in the White City, with excursions to the neighboring metropolis, by Hezekiah Butterworth, illus., \$2.—Five Minute Stories, by Laura E. Richards, illus., \$1.25.—Ruby's Vacation, by Minnie E. Paull, illus., \$1.—Stories of American History, a series by James Otis, comprising: The Boys of 1745 at Louisbourg, An Island Refugee, Neal the Miller, Ezra Jordan's Escape; each, illus., 75 cts.—Jerry's Family, the story of a street waif of New York, by James Otis, illus., \$1.25.—Christmas in Norway, by P. Chr. Asbjörnsen, illus.—Chatterbox for 1895, profusely illus., \$1.25.—Our Little Ones' Annual, 1895, profusely illus., \$1.75.—The Nursery, 1895, illus., \$1.25.—Oliver Optic's Annual, 1895, illus., \$1.25.—Hildegarde's Neighbors, by Laura E. Richards, illus., \$1.25. (Estes & Lauriat.)

Boy's Life of General Grant, by Thomas W. Knox, illus.—Captain John Crane, by Thomas W. Knox.—Oliver Bright's Search, by Edward Stratemeyer.—Ruben Stone's Discovery, by Edward Stratemeyer.—Jack Midwood, by Edward S. Ellis.—The Young Conductor, by Edward S. Ellis. (Merriam Co.)

TOPICS IN LEADING PERIODICALS.

October, 1895 (First List).

Actor, Manager, and Public. John Malone. *Forum*.
American Naval Power and the Future. A. T. Mahan. *Harper*.
Architect in Venice, An. R. S. Peabody. *Atlantic*.
Birds, Domesticated. N. S. Shaler. *Scribner*.
Blue-Laws, Resuscitation of. Louis Windmüller. *Forum*.
Bonaparte, Life of. W. M. Sloane. *Century*.
Brooklyn's New Equestrian Statues. C. Moffett. *McClure*.
Canadian Woods, The. Henry van Dyke. *Harper*.
Chicago University, The. Robert Herrick. *Scribner*.
Clausen, George, and His Work. W. Armstrong. *Mag. of Art*.
Domestic Service. Mary C. Hungerford. *Lippincott*.
Endowments, Futile. C. F. Thwing. *Forum*.
English Elections, Significance of the. *Forum*.
English Poetry, History of. W. M. Payne. *Dial*.
English, Renaissance in. Richard Burton. *Forum*.
English, Teaching of. F. I. Carpenter. *Dial*.
Ethics and Economics. F. P. Powers. *Lippincott*.
Ethical Theory and the Moral Life. F. C. Sharp. *Dial*.
Fitzgerald Letters, More. *Dial*.
French Roads. Theodore Stanton. *Lippincott*.
German Struggle for Liberty. Poultney Bigelow. *Harper*.
Glave's Career. R. H. Russell. *Century*.
Highways of the World. Marion M. Pope. *Lippincott*.
Hindoo and Moslem. E. L. Weeks. *Harper*.
Honduras. R. H. Davis. *Harper*.
Huxley, T. H. G. W. Smalley. *Scribner*.
Italian Novel of the Year. Aline Gorren. *Dial*.
Japanese Civilization, Genius of. Lafcadio Hearn. *Atlantic*.
Keats. J. G. Speed. *McClure*.
Keats in Hampstead. Kenyon West. *Century*.
Keats, The Influence of. Henry van Dyke. *Century*.
Labor Day. Eugene V. Debs. *Arena*.
Lace at the South Kensington Museum. *Magazine of Art*.
"London Times," The. John Walter. *McClure*.
Lookout Mountain. Bradford Torrey. *Atlantic*.
Miller, William. (American Wood-Engravers.) *Scribner*.
New Guinea. J. P. Boccock. *Lippincott*.
Norfolk Broads, The. Anna B. Dodd. *Century*.
Political Campaigning, Humors of. E. J. McDermott. *Century*.
Posters, Past and Present. H. C. Bunner. *Scribner*.
Potocka, The Countess. Susan Coolidge. *Atlantic*.
Reconstruction Period's Political Leaders. E. G. Ross. *Forum*.
Rome, The King of. Elizabeth S. Perkins. *Lippincott*.
Shakespearean Scholar, Our. E. E. Hale, Jr. *Dial*.
Silver Question, Present Aspect. C. S. Fairchild. *Forum*.
Salon of the Champ de Mars. Claude Phillips. *Mag. of Art*.
Sculpture in Daily Life. Edmund Gosse. *Magazine of Art*.
Social Problems, by Representative Women. *Arena*.
Socialism, Demand and Supply under. W. H. Mallock. *Forum*.

Stevenson's Home Life at Vailima. Lloyd Osborne. *Scribner*.
Story-Telling, Gift of. Brander Matthews. *Harper*.
Teachers' Pay and Training. J. G. Speed. *Forum*.
Tramps, How Men Become. Josiah Flint. *Century*.
Taileries under the Second Empire, Life in the. *Century*.
United States, Last Quarter-century in. E. Andrews. *Scribner*.
Vaccination an Error. Alfred Milne. *Arena*.
Victoria's Highland Home. J. R. Hunter. *Harper*.
Weather and Weather Wisdom. Ellen O. Kirk. *Atlantic*.
Woman, The Case of. Robert Grant. *Scribner*.
Wordsworth Country on Two Shillings a Day, The. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 90 titles, includes books received by THE DIAL since its last issue.]

GENERAL LITERATURE.

Letters of Edward Fitzgerald to Fanny Kemble, 1871-1883. Edited by William Aldis Wright. 16mo, uncut, pp. 261. Macmillan & Co. \$1.50.
The Greater Victorian Poets. By Hugh Walker, M.A., author of "Three Centuries of Scottish Literature." 8vo, uncut, pp. 332. Macmillan & Co. \$2.50.
English Lands, Letters, and Kings: Queen Anne and the Georges. By Donald G. Mitchell. 12mo, pp. 354. Chas. Scribner's Sons. \$1.50.
Russian Fairy Tales. From the *Skazki* of Pevsvoi, by R. Nisbet Bain. Illus., 8vo, gilt top, pp. 254. Way & Williams. \$1.50.
Modern German Literature. By Benjamin W. Wells, Ph.D. 12mo, pp. 406. Roberts Bros. \$1.50.
Shakespeare's Heroines on the Stage. By Charles E. L. Wingate, author of "The Play-Goer's Year Book." Illus., 12mo, gilt top, pp. 335. T. Y. Crowell & Co. \$2.
Literary Types: Being Essays in Criticism. By E. Beresford Chancellor, M.A. 12mo, uncut, pp. 192. Macmillan & Co. \$1.50.
Initial Studies in American Literature. By Henry A. Beers, author of "A Suburban Pastoral." Illus., 12mo, pp. 291. Meadville, Pa.: Flood & Vincent. \$1.
Under the Old Elms. By Mary B. Clafin, author of "Brampton Sketches." With frontispiece, 16mo, gilt top, uncut, pp. 150. T. Y. Crowell & Co. \$1.
The Whittier Year Book: Passages from the Verse and Prose of J. G. Whittier. With portrait, 18mo, pp. 218. Houghton, Mifflin & Co. \$1.
The Pleasures of Life. By John Lubbock. 32mo. Macmillan's "Miniature Series." 25 cts.
The "Temple Shakespeare," new volumes: King Richard III., and Henry V. With prefaces, etc., by Israel Gollancz, M.A. With frontispiece, 24mo, gilt tops, uncut. Macmillan & Co. 45 cts. each.

HISTORY.

The History of Rome. By Theodor Mommsen; trans. with the author's sanction by William Purdie Dickson, D.D. New revised edition, with additions, in 5 vols.; 12mo, gilt tops. Chas. Scribner's Sons. Boxed, \$10.
The History of the Australasian Colonies. By Edward Jenks, M.A., author of "The Government of Victoria." 12mo, uncut, pp. 332. Macmillan & Co. \$1.00.
The Revolution of 1848. By Imbert de Saint-Amand; trans. by Elizabeth Gilbert Martin. With portraits, 12mo, pp. 347. Chas. Scribner's Sons. \$1.25.
Southern Heroes; or, The Friends in War Time. By Fernando G. Cartland; with introduction by Benjamin F. Trueblood, LL.D. Illus., 8vo, gilt top, pp. 480. Poughkeepsie, N. Y.: The Author.
The Growth of the American Nation. By Harry Pratt Judson, LL.D. Illus., 12mo, pp. 359. Meadville, Pa.: Flood & Vincent. \$1.

BIOGRAPHY AND MEMOIRS.

Gustave Flaubert as Seen in his Works and Correspondence. By John Charles Tarver. Illus., large 8vo, gilt top, uncut, pp. 368. D. Appleton & Co. \$4.
M. Stambuloff. By A. Hulme Beaman. With portraits, 12mo, uncut, pp. 240. Warne's "Public Men of To-Day." \$1.25.

The Painter, Domenico Morelli: His Life and Work. By Ashton R. Willard. With 8 heliotypes, 8vo, pp. 67. Houghton, Mifflin & Co. \$1.25.

Richard Rolle of Hampole: An English Father of the Church and his Followers. Edited by C. Horstman. 8vo, uncut, pp. 442. Macmillan & Co. \$2.00.

Justus von Liebig: His Life and Work (1803-1873). By W. A. Shenstone, F.I.C. With portrait, 12mo, pp. 219. Macmillan's "Century Science Series." \$1.25.

The Herschels and Modern Astronomy. By Agnes M. Clarke, author of "The System of the Stars." With portraits, 12mo, pp. 234. Macmillan's "Century Science Series." \$1.25.

Nelson. By John Knox Laughton. With portrait, 16mo, pp. 240. Macmillan's "English Men of Action." 60 cts.

POETRY.

Sister-Songs: An Offering to Two Sisters. By Francis Thompson. Illus., 8vo, uncut, pp. 65. Copeland & Day. \$1.50.

Poems. By Joseph O'Connor. 16mo, uncut, pp. 193. G. P. Putnam's Sons. \$1.25.

Rhymes of Our Planet. By Will Carleton, author of "Farm Ballads." Illus., 12mo, pp. 195. Harper & Bros. \$1.25.

Vision of Thyra; or, The Gift of the Hills. By Iris. Illus., 16mo, pp. 54. Arena Pub'g Co. 75 cts.

FICTION.

The Stark Munro Letters. Edited and arranged by A. Conan Doyle, author of "The White Company." Illus., 12mo, pp. 385. D. Appleton & Co. \$1.50.

The Front Yard, and Other Italian Stories. By Constance Fenimore Woolson. Illus., 16mo, pp. 272. Harper & Bros. \$1.25.

From the Memoirs of a Minister of France. By Stanley J. Weyman, author of "A Gentleman of France." Illus., 12mo, pp. 325. Longmans, Green, & Co. \$1.25.

Bunch-Grass Stories. By Mrs. Lindon W. Bates, author of "A Blind Lead." 12mo, pp. 268. J. B. Lippincott Co. \$1.25.

The Emancipated. By George Gissing, author of "The Odd Women." 12mo, uncut, pp. 456. Way & Williams. \$1.50.

Jaques Damour. By Emile Zola; Englished by William Fester Aphorpe. 16mo, uncut, pp. 308. Copeland & Day. \$1.25.

A Woman Who Did Not. By Victoria Cross. 16mo, pp. 160. Roberts Bros. \$1.

Out of Due Season: A Mazetint. By Adeline Sergeant, author of "The Mistress of Quest." 16mo, pp. 306. D. Appleton & Co. \$1.

The Mirror of Music. By Stanley V. Makower. 16mo, pp. 163. Roberts Bros. \$1.

Diana: The History of a Great Mistake. By Mrs. Oliphant. 12mo, pp. 306. U. S. Book Co. \$1.

Not Counting the Cost. By Tasma, author of "Uncle Piper of Piper's Hill." 12mo, pp. 460. D. Appleton & Co. \$1.

The Watter's Mou'. By Bram Stoker. 18mo, pp. 178. D. Appleton & Co. 75 cts.

The Old Settler, the Squire, and Little Peleg. By Ed. Mott, author of "Pike County Folks." Illus., 12mo, pp. 302. U. S. Book Co. \$1.

Yellow and White. By W. Carlton Dawe. 16mo, pp. 226. Roberts Bros. \$1.

The Mountain Lovers. By Fiona MacLeod. 16mo, pp. 222. Roberts Bros. \$1.

A Spoilt Girl. By Florence Warden, author of "My Child and I." 12mo, pp. 280. J. B. Lippincott Co. \$1.

The Hand of Fate: A Romance of the Navy. By Kate Lilly Bliss. 12mo, pp. 202. Chicago: C. H. Kerr & Co. \$1.

NEW EDITIONS OF STANDARD FICTION.

Annals of the Parish, and the Ayrshire Legatees. By John Galt; edited by D. Storrer Meldrum, with introduction by S. R. Crockett. In 2 vols., illus., 16mo, gilt tops. Roberts Bros. \$2.50.

Great Expectations, and Hard Times. By Charles Dickens; with introduction by Charles Dickens the Younger. Illus., 12mo, pp. 661. Macmillan & Co. \$1.

Maid Marian and Crotchet Castle. By Thomas Love Peacock; with introduction by George Saintsbury. Illus., 12mo, pp. 321. Macmillan & Co. \$1.25.

Two on a Tower. By Thomas Hardy, author of "Life's Little Ironies." With frontispiece, 12mo, pp. 333. Harper & Bros. \$1.50.

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